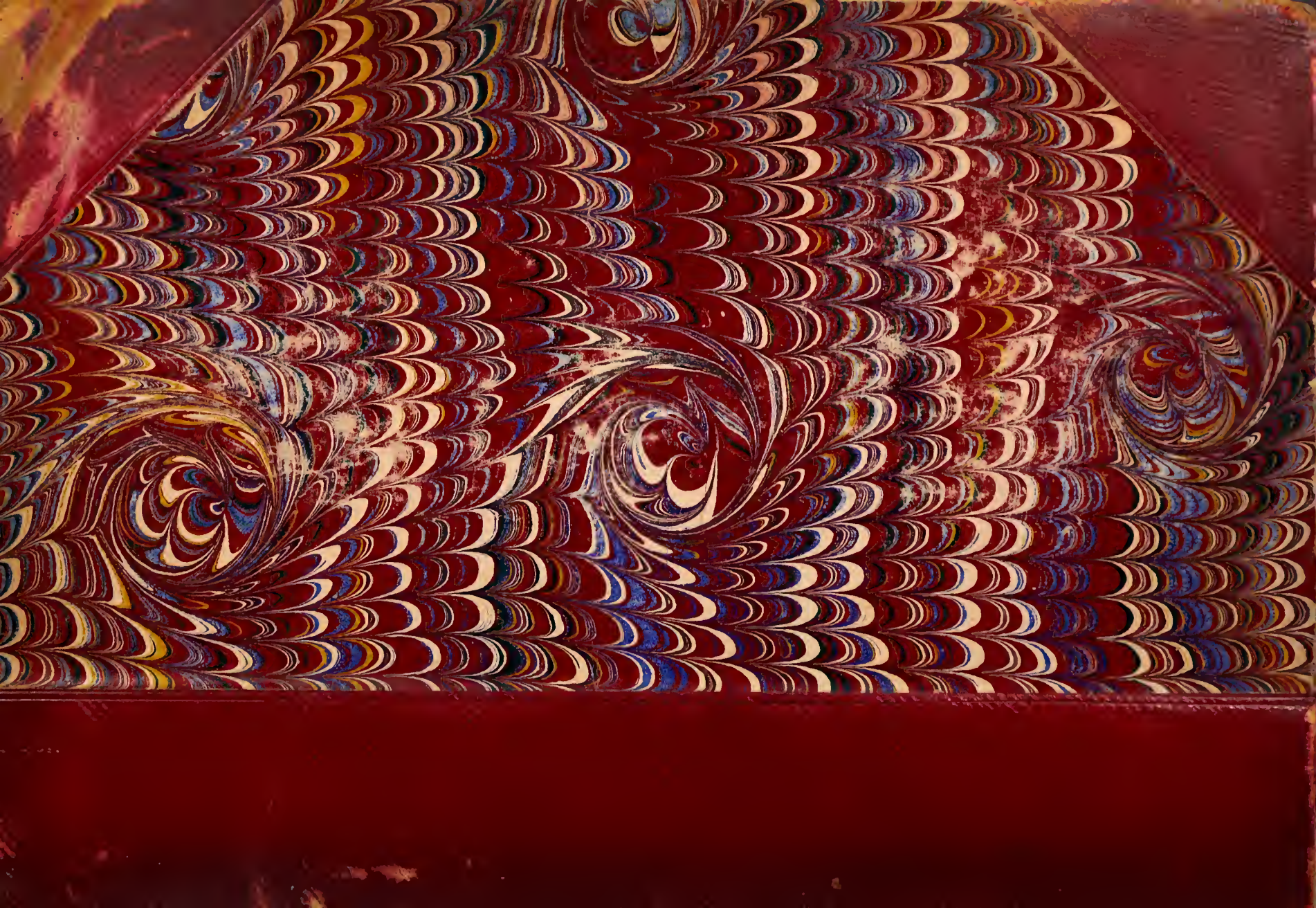

LIBRARY OF THE
JOHN G. JOHNSON COLLECTION
CITY OF PHILADELPHIA

PEREMPTORY SALE.

PAINTINGS, BRIC-A-BRAC, ETC., ETC.,

BELONGING TO

FRANCISCO GUIU DE GABALDA,

BARCELONA.

AMERICAN ART ASSOCIATION,
MANAGERS.

CATALOGUE

OF

PAINTINGS

BY OLD AND MODERN MASTERS

ANTIQUE POTTERY AND PORCELAINS

OLD SPANISH LACES, MINIATURES, COLLECTION OF FANS,
OLD STUFFS, TAPESTRIES

BRIC-A-BRAC, IVORY CARVINGS

ANTIQUE, CARVED, AND INLAID FURNITURE, ETC., ETC.

BELONGING TO

FRANCISCO GUIU DE GABALDA

OF BARCELONA, SPAIN

TO BE SOLD BY AUCTION, ABSOLUTELY WITHOUT RESERVE

ON MONDAY, MARCH 31ST

AND FOLLOWING DAYS, AT 2.30 AND 8 O'CLOCK P.M.

AT THE AMERICAN ART GALLERIES

6 EAST 23D ST., MADISON SQUARE SOUTH

WHERE THE COLLECTION IS NOW ON EXHIBITION

THOMAS E. KIRBY, AUCTIONEER

AMERICAN ART ASSOCIATION, MANAGERS

1890

CONDITIONS OF SALE.

1. The highest bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's expense and Risk on the morning following each session of the Sale, between 9 and 12 o'clock, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Painting, or other object, is not to be set aside on account of any error in the description. All are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THOMAS E. KIRBY,

AUCTIONEER.

CATALOGUE

FIRST NIGHT'S SALE

MONDAY, MARCH 31ST, AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

WATER-COLORS

ALORDA

(ROME)

Born in Valencia, he commenced the study of art in poverty. He made such progress that a wealthy Spanish gentleman was attracted to his talent and gave him the opportunity for development by pensioning him in Rome, where he now resides, with frequent excursions to Spain and tours of Italy in search of subjects.

1 THE GARDENER'S DAUGHTER

A comely and coquettish country girl, seated in a garden and holding a freshly cut branch of roses in her hand.

2 THE FLOWERS OF VALENCIA

A handsome Valencian peasant-woman, carrying a basket of flowers.

3 VENICE, FROM THE MAIN-LAND

The City of the Sea seen from the shore of the main land, with a small boat in the foreground.

4 A VENETIAN FISHING-BOAT

5 THE PRIDE OF THE FLEET

A new fishing-boat, with her sail elaborately embellished with the emblem of the crescent moon and stars.

6 THE MOORING PLACE

The favorite mooring place of the Venetian fishing fleet.

7 OUT OF COMMISSION

A shattered old fishing-boat, beached and out of service.

8 BEHIND THE LAGOON

A scene in one of the creeks opening into the Venetian lagoons from the main-land.

9 THE FUEL BOATS

A fleet of wood boats bringing fuel to the city from the main-land.

10 OPEN FOR ENGAGEMENT

An empty gondola cruising for a passenger.

11 THE FISHERMAN'S SHRINE

A shrine and altar erected in the harbor for the benefit of the devout fishermen.

12 IN VENICE

13 THE HARBOR—VENICE

14 A VENETIAN WATERSCAPE

15 A VIEW IN VENICE

PEDRO ALCAYNE

(BARCELONA)

Born in Barcelona, and a student at the local Art Academy.

16 IN THE FIELDS

An adaptation of a composition of Jules Breton's for the embellishment of a fan.

G. STAAL

(DECEASED)

A popular French designer and illustrator of the Romantic period.

17 TITLE-PAGE

A design in pencil, over washes of India ink, for the title-page of a romance.

ERNEST CICERI

(DECEASED)

Celebrated scenic and decorative painter, of Paris.

18 LANDSCAPES

Two oval drawings in one frame.

19 TWO DRAWINGS IN ONE FRAME

20 TWO DRAWINGS IN ONE FRAME

One of these drawings, a village street with figures, is by Jules Moïse.

BARWITZ

(DECEASED)

21 THE CONSULTATION

Two physicians, in the costume of the last century, in consultation outside a sick-room door.

FAUSTO

(DECEASED)

22 THE PRIEST'S PENSIONERS

A church interior, with a priest surrounded by poor parishioners.

EUGÈNE LEBAS

(PARIS)

23 IN THE MEADOW

G. LEUCCIA

24 THE DOCTOR'S GIG

A country-doctor is driving down a mountain-road on a visit to a patient.

LUÍS THOMAS

25 SKETCHES

Two drawings in one frame.

GAVARNI

(DECEASED)

The greatest character draughtsman France has ever known. His real name, Guillaume Sulpice Chevallier, is lost in his famous *nom de plume*. Born in Paris in 1804. Commenced in 1825 the publication of lithographical grotesques, caricatures, satires, etc., which he continued to his death in 1866. He painted in water-colors and oil, and achieved considerable distinction as a man of letters. In art he ranks with Balzac in letters.

26 THE APPOINTMENT

A pen drawing in sepia on brown paper, touched with white, of a female figure seated on the steps of a park terrace. The second drawing is a study of willow trees, in lead pencil, by J. Coignet.

A. DELACROIX

(DECEASED)

Brother of Eugene Delacroix.

27 THE PEARL OF THE HAREM

Figure of a Turkish lady.

28 THE SMUGGLER'S BOAT

Scene on the deck of a smuggler's lugger, at anchor.

CONSTANTIN

29 DRAWINGS

Two sketches in one frame.

J. SERRAZ

30 THE PETS

An old gentleman playing with a couple of pet pigeons which he has just released from their cage.

FERAN

31 THE CASTLE

Sepia drawing of an ancient castle and landscape.

32 DRAWINGS

Two drawings in one frame. The second is by Deshayes.

GHIRARDI

33 LANDSCAPE

J. SERRA

34 THE LETTER

Two India-ink drawings in one frame. The second is by E. Lefevre.

C. RIVIÈRE

35 SWISS LANDSCAPES

Two drawings in one frame.

36 THE FISHING FLEET

A drawing in sepia, touched with color, on brown paper.

FRANTZ

37 STRANDED

Luggers and fishing-boats stranded at low tide.

A. MOREL

(PARIS)

38 A MEDIÆVAL TOWN

Two scenes in a mediæval city, in one frame.

VALENCIENNES

(PARIS)

39 CHARACTER SKETCHES

Two humorous Parisian character sketches, in one frame.

MOELLA

(MADRID)

A native of Madrid. Paints devotional decorations entirely.

40 WATER-COLOR

A household effigy of the Virgin, with a tribute of flowers, and other still life.

MARIANO BENLLIURE GIL

(ROME)

Son of Antonio Benlliure and nephew of José Benlliure. Born in Spain.

41 THE TOPER

A jolly toper in the doorway of a tavern, whose politics are indicated by the royalist inscriptions on the house and sign.

CHARLES ÉDOUARD DE BEAUMONT

(DECEASED)

Born at Lanion. Died in Paris, 1888. Pupil of Boisselier. Medals, 1870, 1873. Painter in oils and water-colors, and celebrated as a designer and collector of, and authority on, swords and armor.

42 THE CIGARETTE

A drawing in pencil, touched with water-colors, of a grisette blowing a cloud from her cigarette.

G. PINAZO

(ROME)

Born in Valencia, 1849; he was pensioned as a student at Rome by his native city, and is now a resident of Italy. He has received first and second medals at the Madrid Salon, and is one of the leading artists of the Valencian group.

43 A THOUGHTFUL MOMENT

In a rich interior, a lady is reflecting on a message which has just been brought her.

44 TWO JOLLY OLD DOGS

An aged man of the world is in his garden reading in his newspaper the latest news of the wicked world, with his old dog beside him.

GUSTAVE MOREAU

(PARIS)

Born in Paris, 1826. Pupil of Picot, and a skilful painter of antique subjects. Medals, 1864, 1865, 1869, and Exposition Universelle, 1878. Legion of Honor, 1875.

44*a* THE INVITATION

A pretty girl, who has been gathering flowers in the garden, warns some unseen admirer off with an arch gesture as she leaves him behind. It is painted in pastel.

JEHAN GEORGES VIBERT

(PARIS)

Born at Paris in 1840. Pupil of the École des Beaux-Arts and of Barrias. First exhibited in the Salon of 1863. Served heroically in the army of defence against the Germans, 1870, and is a wit and able writer as well as painter. Member of the Legion of Honor and fully medalled at the Salon.

45 A DIFFICULT CHOICE

A burly cook selecting, from a string of game hung in his cellar, the materials for the dinner he has been ordered to prepare.

J. H. MARLET

(DECEASED)

Born at Autun, 1771. Died in Paris, 1847. A popular painter in water-colors, designer, caricaturist, and lithographer.

46 THE CHRISTENING OF MLLE. CLAIRON

An episode from the life of the celebrated French actress, as told in her own "Memoirs." Clara Josepha de la Tude Clairon, born 1723, near Condé, died in 1803 after a brilliant and free life, during which she had been the greatest actress of her day on the stage, and off of it the mistress of the Margrave of Anspach, and one of the wittiest women of the time. The artist represents her as a baby in her nurse's arms, receiving a mock christening in champagne at the hands of a harlequin at a masked ball.

JULES BASTIEN LEPAGE

(DECEASED)

Born at Damvillers, 1848. Medals, 1874, 1875, at the Salon, 1878 at the Exposition Universelle, and invested with the Legion of Honor 1879. In 1883 he painted the portrait of Mme. Dronet, the friend of Victor Hugo, who was dying of a cancer. In 1884 he himself developed the same disease, of which he died, and he believed that he had contracted it from her. His last drawing was a likeness of himself on his deathbed.

47 A PEASANT OF THE MEUSE

A character study of a peasant, seated in full front. Dated 1880.

ATTILO SIMONETTI

(ROME)

Born in Rome, and a pupil of Fortuny. Painter of genre, and a professor at the Academy of Naples.

48 IMPATIENCE

A lady who is arrayed to meet her cavalier and who awaits his coming with impatience of the appointed hour.

HORACIO LENGO

(MADRID)

Born in Cadiz about 1845, Cavalier of the Royal Order of Isabella, and a Provincial Deputy. He is a prominent figure in social and political as well as artistic life, and his works find much favor in the aristocratic circles of Madrid. He has taken two first-class medals at the Madrid Salon, and paints chiefly animals and flowers.

49 A FAN

A brilliant water-color on satin for the decoration of a fan.

ANTONIO CASANOVA Y ESTORACH

(PARIS)

Born at Tortosa, August 9, 1847. Pupil of Lorenzali, and in 1871 went to Rome as a pensioner of the state. Settled in Paris, 1877, where he now resides.

50 LA GITANA

A spirited sketch from life of a Spanish gypsy woman.

JOAQUIN AGRASSOT

(VALENCIA)

Born at Orihuela. Pupil of the Academy of San Carlos, of Valencia, and of F. Martinez.

51 MY PRETTY NEIGHBOR

Study of the head of a Valencian woman of the rural class.

52 MY MILKMAID

A sketch of a Valencian peasant woman.

BALDOMERO GALOFRE

(ROME)

Born at Reus, in Catalonia, in 1847. Studied under Ramon Marti y Alsina, and in 1870 arrived in Madrid with six francs in his pocket and two portfolios of sketches under his arm, to make his own way. He was employed as a draughtsman on the *Ilustracion Española y Americana* till 1873, when he won the Prix de Rome and went to Italy on a pension. He is practically self-taught in art, and is extremely independent and exclusive in his habits. He occupies a leading position among modern Spanish painters as a worker and a thinker. Medals at Naples, 1876; Rome, 1877; Venice, 1879; Melbourne Exposition, 1881; Honorary Professor of the Academy at Barcelona.

53 AFTER THE GALE

An Italian sea-beach after a squall. Spirited movement, and bold and dashing execution.

JOSÉ BENLLIURE

(ROME)

Born in Valencia about 1858. Pupil of Domingo, and gold medallist at Madrid, Dresden, and Munich. At the last Munich Exhibition his was one of the works purchased for the National Art Museum. His pictures are received with great favor in London and in Italy, where he forms one of the Spanish colony at Rome on a government pension. He is as able a sculptor as a painter.

54 LITTLE FADETTE

The little village drudge, made famous by George Sand's beautiful novelette, and converted into the heroine of the equally popular and more widely celebrated play of "Fanchon," is shown in the depth of the forest, loaded with fagots which she has gathered for her grandmother's fire.

EUGENIO LUCAS

(DECEASED)

Born in Madrid. He was a pupil of Goya, and court painter to Queen Isabella II. He received several decorations and medals, and died in 1866.

55 THE SMUGGLERS' HAUNT

Smugglers unloading their boats in a secluded and landlocked cove.

55*a* THE DROWSY DUENNA

A Spanish girl coquetting from a balcony with a passer-by while her duenna enjoys an afternoon nap.

ANTONIO BENLLIURE GIL

(ROME)

Born in Valencia, 1859. He is a brother of José Benlliure, and has received two second-class medals.

56 AFTER THE BALL

A lady, in full dress, reclines, worn out by the excitement and exhaustion of the dance, in an easy-chair in her boudoir.

JEAN BAPTISTE ÉDOUARD DETAILLE

(PARIS)

Born in Paris, 1848. Pupil of Meissonier, and the most popular and famous military painter in France, Chevalier of the Legion of Honor, and Grand Medallist of the Salon of 1888. Grand Prize, Exposition Universelle, Paris, 1889.

57 WAITING FOR ORDERS

A French hussar, detailed for a special duty, stands, sabre in hand, in a barrack court-yard, impatiently awaiting a command from headquarters. One of the minutely accurate and characteristic studies made for the great series of illustrations of "The French Army."

VICENTE GARCIA MARCH

(ROME)

Born in Seville about 1862. He is a pupil of Villegas, a prize medallist at the Seville Academy, and a pensioner of the city of Seville at the Spanish Academy in Rome.

58 SLEEP

A half-length sketch of a nude model in repose.

59 IN ATTENDANCE

A gentleman of the period of Henri IV. is in attendance in the anteroom in the execution of his duty at court.

JOSÉ DE VILLEGAS

(ROME)

Born at Seville, studied at the Academy there, and went to Rome at the age of twenty. A leading member of the Spanish colony at Rome, and friend and *protégé* of Fortuny. Medals at Seville, Madrid, Cordova, Rome, Naples, Parma, and Turin.

60 THE FISHERMAN'S WIFE

A fisherman's wife is seen carrying the spars and tackle from her husband's boat, which is drawn up in the background on the shore.

61 THE MUEZZIN'S CALL

At the call of the muezzin, an Arab sheik has hastened to the mosque, where he offers up his prayer to Mahomet.

62 THE ARCHBISHOP'S TOMB

In the interior of a great cathedral, two acolytes, at the termination of the services, are pausing to extinguish their censers and candles before the splendid sculptured tomb of a departed dignitary of the Church.

63 THE VICTOR AND THE SPOILS

A freebooting mercenary is making his way from some scene of recent blood and pillage, staggering under the burden of the plunder he has seized upon.

64 THE HERO OF THE BULL-RING

At the conclusion of a triumphant performance on the bloody sand of the amphitheatre, the chief actor in the bull-fight relaxes his muscles and recuperates from the weariness of the sport over a bottle of wine in the garden of his favorite *posada*.

MARIANO FORTUNY

(DECEASED)

Born at Reus, Catalonia, June 11, 1838. Pupil of the Barcelona Academy, of Palau, and of Claudio Lorenzalez. Went to Italy on the Prix de Rome of Spain, 1856. In 1859 accompanied General Prim to Morocco on a government commission, and in 1866 went to Paris, where he found speedy popularity. In 1867 he married the daughter of Madrazo in Madrid, and divided his life between Rome, Spain, and North Africa till his death in Rome, November 21, 1874. He was a Chevalier of the Order of Charles III., and was awarded a diploma to the memory of deceased artists, Exposition Universelle, 1878. The sale of his studio after his death realized, by auction, nearly a million francs.

65 THE CARDINAL

The cardinal, in his court robes, is seated in his chair of state as if listening to some interesting argument. One of his acolytes stands at his right, bearing a censer. An extremely spirited and powerful study.

FRANCISCO GOYA Y LUCIENTES

(DECEASED)

The most distinguished painter of the modern Spanish school, which dates its active revival from him; was also a man of extraordinary power of mind and daring of spirit. Goya was born at Fuentes de Todos, in Aragon, March 31, 1746, and received his first education in art in the Academy of San Luís, at Saragossa. Thence he went to Rome, where he studied the masters. On his return he received a commission for some designs for the royal tapestry manufactory, and the speed and skill with which he executed them attracted the attention of Raphael Mengs, who was then superintendent of that establishment, and who did much to push the gifted young painter. In 1780 Goya was elected member of the Academy of San Fernando. Here he executed a portrait of Charles IV., which led to his being made court painter. In 1824 his failing health forced him to remove to Paris, and he continued to reside in France until his death, in Bordeaux, on April 16, 1828. Goya's scenes and types of popular life in Spain first made him famous, but he also painted many grand and effective decorative works for churches and palaces. He was a master in portraiture, and in fresco, water-color, and lithophy. As an etcher he ranks among the greatest of the world. Many of his plates treated on political subjects, with the most grim and biting satire, and exercised no little influence in shaping popular opinion among his compatriots.

66 AT THE BULL-FIGHT

A dashing and brilliant sketch, in which the bull has overthrown a *toreador* in the ring, to whose assistance others are rushing.

67 HEADS OF THE PEOPLE

A vigorous and effective sketch of popular types, male and female.

JUAN POZO

(GRANADA)

Born in Granada. Medal at Madrid. His water-colors are in great demand among tourists visiting Granada as souvenirs of that ancient and storied city.

68 IN THE BALCONY

Two ladies in a Granadan balcony overlooking the court of the Generalife.

69 THE SEERESS

A Marocaine fortune-teller waiting at the entrance to a harem to be summoned to predict the future for its inmates.

70 A RUSTIC PRIMA DONNA

An Andalusian village singer awaiting an *encore* at the end of a song.

71 THE GYPSY MUSICIAN

A study of a Granadan gypsy girl playing a guitar.

72 THE BOHEMIENNE

A spirited portrait sketch of a gypsy girl.

73 A GIRL OF GRANADA

A Granadan belle sitting in her balcony and languidly surveying the passers-by.

CONSTANTIN TROYON

(DECEASED)

Born at Sêvres, 1810. Became a painter on porcelain, and afterward studied art under Riocreux. He commenced as a landscape painter, and his first picture appeared in the Salon of 1833. He received medals in 1838, 1840, 1848, and 1855, and the decoration of the Legion of Honor in 1849. In this last year he commenced to give most of his attention to cattle painting, and began the great popularity which made him famous and rich. He died in 1865.

74 THE FARMHOUSE

An idealized pastoral composition painted in pastel, and of oval form.

75 THE FLOCK

An idealized pastoral composition, with a flock of sheep, painted in pastel; oval.

OIL PAINTINGS

VICENTE GARCIA MARCH

(Rome)

76 A FAMILY PARTY

A party of some ladies and a little girl, with a pet lamb, are taking the air on a grassy hill-side, beyond whose velvety slope rise the buildings of a Spanish provincial city of the older type.

BUYSE

(Madrid)

A well-known decorative painter of his native city.

77 CREATION

An allegorical panel, illustrating the subject of Genesis, or Creation.

78 THE KISS

A decorative panel, of an allegorical character, showing the passion of jealousy.

VICENTE GOMEZ NOVELLA

(Barcelona)

Born at Santa Cruz, in the Canary Islands, and a pupil of Carlos Dominguez.

79 OFF DUTY

Against the gateway to his tavern a musketeer, off duty, leans and smokes his pipe. Some of his comrades, within, still keep up the revel, to whose length and depth the number of empty wine bottles thrown out into the court amply attests.

JOSÉ MONTESINOS

(VALENCIA)

Born in Valencia, 1864.

80 DOWN THE RIVER

A boating party is afloat on a broad river, under a bright midsummer sky.

ANTONIO ARPA

(SARAGOSSA)

Born in Saragossa, 1869, and a pupil of José Gonsalvez.

81 A VALENCIAN BELLE

She is a piquant blonde, whose beauty is set off with a rose in her hair, and a smile with which she looks out of the canvas.

PEDRO VEGA

(SEVILLE)

A native of Cordova, who has his studio in Seville. Received second medal, Madrid Salon, and first-class medal, Seville, 1874.

82 THE YOUNG MUSICIAN

In the splendidly furnished antechamber of the paternal palace, a young Hidalgo is entertaining his father's valet and his mother's confidante with an example of his art as a guitarist. He has laid aside his coat, and the two attendants listen with rapt attention and deep respect to his performance.

BAPTISTO BELLI

(ROME)

One of the most spirited and prolific young painters in the Spanish colony at Rome.

83 BLONDE AND BRUNETTE

The heads of two pretty Spanish girls, of contrasted types, painted on a tambourine.

84 THE TROUBADOUR

A Spanish gallant entertaining two sweethearts with a guitar solo. Painted on a tambourine.

85 SPANISH LOVERS

Heads of a pair of handsome Spanish sweethearts, on a tambourine.

86 A DIFFICULT CHOICE

A flirtatious Spanish dandy, with two sweethearts, between whom he will find it difficult to choose. Painted on a tambourine.

87 SMILES AND TEARS

A circular, decorative plaque, showing a pretty and expressive female head on a ground of color enriched with gold.

88 A MERRY TUNE

A sturdy old mercenary, resting from his freebooting forays, plays himself an air on the guitar, to which his page sings a merry song.

89 THE POET

The head of a handsome young man, pensive of expression, painted on a circular plaque, with a rich background of color and gold.

90 THE PHILOSOPHER

An elderly and richly attired philosopher, in the costume of the last century, is seen viewing the progress of life around him contentedly and comfortably from a park bench.

91 THE GUITARIST

A man-at-arms, taking his ease in his tavern and speeding time with the aid of his guitar. Decorative in character and painted on a circular plaque.

92 A PLEASANT SMOKE

A soldier of the seventeenth century, in a leather jerkin, with a plumed hat, is seen at half-length, smoking his pipe, while off duty, in his favorite tavern.

93 LAUGH DULL CARE AWAY

A cavalier, with a peaked beard, turns upon the world a merry face, wreathed in hearty laughter, that defies dull care.

94 GAY OLD BOYS

Two amorous and unfortunate veteran beaus are paying their senile attentions to a coquettish Spanish beauty, who sports with both their passions.

HERNANDEZ

(VENICE)

Born in Spain. Educated and resides in Italy.

95 THE GARDEN GATE, VENICE

Two ladies, mother and daughter, are returning to their palace in a gondola. A vista of the water street is seen, and in the foreground a glimpse, through a fence of wrought iron, of the garden of a splendid mansion. At a window over the garden wall a young lady greets the returning party.

E. L. GARRIDO

(PARIS)

Born in Madrid. A pupil of Palmaroli. Excels as a painter of women of his own nationality.

96 AFTER THE SIESTA

A Spanish beauty of the blond type, refreshed by her siesta, smilingly contemplates the prospect of an evening of conquest. The face is seen in profile, the shoulders are bare, over a négligé robe of white linen, and a band of pink ribbon encircles the neck.

97 HAS HE ARRIVED?

In a palatial drawing-room a lady, attired for a public occasion of some sort, awaits the arrival of her escort. Her hat, her wrap, and her bouquet are piled upon a chair where her impatience has left them, and at the sound of a caller at the outer door she listens, holding the door of the drawing-room ajar, for the familiar and expected voice.

HORACIO LENGO

(MADRID)

98 THE DUEL

Two rival pigeons have fought for possession of a favorite dove. One has killed the other, while the dove looks on approvingly.

99 JEALOUSY

A handsome gray pigeon makes his amatory advances to a beautiful white dove, while a rival bird watches him with jealous attention.

JUAN LUNA

(ROME)

Born at Badong in the Philippine Islands, October 23, 1857. Commenced life as a pilot, went through the naval school, and then devoted himself to art. A gentleman named Guerrera, at Manila, gave him his first instructions, and he finally made his way to Madrid, and then to Rome. He received a medal in 1883 at Madrid for his "Death of Cleopatra," and in 1886 a third-class medal at the Paris Salon.

100 SUMMER

A decorative composition, painted for a ceiling or a large wall. Summer is typified by a graceful female figure, whose charms are only lightly veiled by a drapery of pink silk. She hovers in the air, scattering flowers with a free and wanton hand, while another figure, the South Wind, half-draped in pale yellow, blows upon them as they fall. A branch of grapevine, with clusters of green grapes upon it, furnishes the base for the picture, and the figures float against a bright blue sky, made doubly luminous by snow-white clouds.

SECOND NIGHT'S SALE

TUESDAY EVENING, APRIL 1ST, AT 7.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

OIL PAINTINGS

FRANCISCO FERNANDEZ

(GRANADA)

Born in Granada, 1859. He has made a special study of gypsy life and character. Resides alternately in Granada and Rome.

101 GYPSIES OF GRANADA

A dance of Granadan gypsy girls. painted on a tambourine.

FRANCISCO PELAYO

(VALENCIA)

A native of Valencia, born in 1862. He is chiefly popular for his pictures of landscape, which he executes with bright color and a spirited touch.

102 FLOWERS FOR THE FESTIVAL

A festival dinner is to be given in the old house, and two of the most tasteful and trustworthy handmaidens of the mansion have been sent to cull their choicest treasures from the ancient garden, overflowing with the floral wealth bred by the fecund soil and beaming sunlight of Castile.

MOLINER

(BARCELONA)

Born in Barcelona about 1867. Chiefly devoted to painting fruit and flowers.

103 FLOWERS

A sketch of sprays of roses and pinks.

104 FLOWERS

A sketch of sprays of roses.

GABRIEL CISNEROS

(SEVILLE)

Born in Valencia, 1867. A pupil of Ussel.

105 THE FISHING-BOAT

Boys in a Venetian fishing-boat.

106 THE STEAMSHIP PIER

Mediterranean steamships moored to a stone pier.

RULL

(MADRID)

Born in Madrid. A popular painter of local character.

107 A "MAJA" OF MADRID

The Maja is, in colloquial Spanish phraseology, a woman of the lower class in the cities.

V. G. PLASENCIA

(BARCELONA)

Born in Barcelona, and educated at the Academy of Arts.

108 A CATALAN WOMAN

A strong study of a young Catalan woman, with her head draped in a red and blue kerchief and a white wool shawl around her shoulders.

ALORDA

(ROME)

109 THE WOMAN IN LACE

A true Spanish type of Valencian or Murcian origin, with a beautiful face, seen in profile, with a languid expression. She reclines in a chair, against a background of red tapestry, and holds open in her hand a fan of pearl with a blue mounting Her white lace shawl gives the title to the picture.

JUSTE

(VALENCIA)

Born in Valencia, and a painter of landscape and coast scenery.

110 EARLY SUMMER

A characteristic study of a pleasant Valencian vegetable garden at the transition period between spring and summer.

111 FIELD AND SEA

Two contrasting studies on one frame. In the upper panel one sees a couple of Spanish village boys endeavoring to pull a stubborn donkey over a railroad track to save him from an approaching train. It is an open question whether the donkey breaks his halter or the locomotive breaks the donkey. The companion panel shows children in a boat, on the shore, with a fishing village in the middle ground. Both panels have a sunset effect, and are ripe in color and spirited in execution.

MARIANO CASTRO

(VALENCIA)

Born in Valencia, 1867. A pupil of Pinazo.

112 THE ACOLYTE

A censer-bearing boy, in the full vestments of his office, is seen at half-length entering the chancel of the church.

JOSÉ ORTIZ

(VALENCIA)

Born in Valencia about 1869. He is a pupil of German Gomez, and enjoys much local popularity.

113 THE REFRESHING DRAUGHT

A muleteer, leaning against a table, pours, with the dexterity of long practice due to national habit, a stream of water into his mouth from the spout of a water-jar which he holds upraised above his head.

MANUEL USSEL

(SEVILLE)

Born in Seville about 1841. He is a Fellow of the Royal Academy of Fine Arts, Professor at the Academy of Seville, a Knight of the Orders of Charles III. and of Isabella, and has taken full honors with the medals at Madrid.

114 WASH-DAY

The ancient traditions of wash-day still exist in Spain. It is the day of gossip as well as labor. Here we have the inner court of a great house, with a servant suspending linen on a line while her sisters in servitude lounge under the shadow of the gallery in friendly converse, and an idle man-servant watches the shapely figure at the clothes-line with an evidently appreciative eye.

PEDRO ALCAYNE

(BARCELONA)

115 FAUST AND MEPHISTOPHELES

The misguided philosopher and his demoniac familiar are seen in the witches' cavern of the Brocken, where, out of a huge caldron, the spirit of the faith and purity *Faust* has renounced rises in the shape of the spectre of *Marguerite* to mock him. *Mephisto* surveys the apparition in grim glee, and the witches and warlocks crowd the background.

116 FAUST AND MEPHISTOPHELES

A companion composition. The Fiend, at the termination of his machinations, finds himself confronted with the heavenly chorus. He is poised on the whirling sphere in a chaos of cloud, while the heavens have opened to dazzle him with the torment of a power he cannot defeat and a bliss he shall never share.

JOSÉ NAVARRO

(BARCELONA)

A native of Valencia, born in 1867, and a pupil of Vicente Borrás. He is a diligent traveller and student, and popular painter of Spanish and Oriental subjects.

117 LOADING UP

It is a busy day in a Spanish sea-port. Steamers and other craft are at anchor, and the bustle of loading goes actively on, in spite of the fervor of a hot and cloudless noon under a tropical sky.

118 THE INNER COURT, CAIRO

In the court-yard of an extensive Cairene house, a female slave is procuring water at a wall fountain. Children play about, a rug dealer displays his wares in his cavernous shop under the staircase, and a man on a camel dozes in the shade of the lofty walls.

119 THE HALT

A company of artillery have halted their march on the outskirts of a Spanish village. The men rest along the hot road, supervised by two mounted officers who remain in their saddles.

JOSÉ VALLS

(VALENCIA)

Born in Valencia, 1864, and a pupil of Hernandez. He has spent some years in Italy, and is largely a painter of military scenes, varied by occasional peasant genres.

120 A SOOTHING STRAIN

A little goat-boy, watching his herd under a withered olive-tree, sits and drones a tune on his reed-pipe, while his little sister, soothed by his musical efforts, sleeps at his side, resting her head upon his knee, with her neglected tambourine on the ground. The types are Italian, and very happily rendered.

121 YOUTH AND LOVE

Upon the terrace of the castle garden, his Lordship's page wooes his master's daughter. She sits upon the stone garden seat with her pet dog in her lap, listening coyly while he presses his suit, reclining on the bench beside her. His attitude is one of confidence, which renders hopefulness bold. The park is bright with summer sunshine, which renders attractive even the grim and massive castle towers and battlements seen over the balustrade of the terrace.

122 CONVOYING THE WOUNDED

An episode of the Carlist War. A detachment of government troops is convoying a string of ambulances through a rough and dangerous country. The *cortége* is shown crossing a mountain-stream nearly dried up by the drouth of summer, and a fit place, by its surroundings, for a deadly ambuscade.

GINES CODINA

(BARCELONA)

Born in Barcelona about 1860, of a prominent family, his full name being Gines Codina y Sert. A pupil of Ramon Amado, and one of the leading landscape painters of Spain. Decorated with the Royal Order of Isabella. Medals, Barcelona, 1885, 1888 Universal Exposition, and at Saragossa and Valencia.

123 EVENTIDE

A country boy is driving the family cow home to its stall at sunset. The animal has stopped at a little creek in the foreground to drink, while its driver looks back upon the pleasant pasture, where he has idled a long summer day away in lazy freedom, with regret.

MORELLI

(ROME)

124 MUSIC

A decorative, still-life composition of an emblematical character. A bronze figure of a tambourine player occupies the centre. Musical instruments and sheet music surround it on the table.

FRANCISCO GOYA Y LUCIENTES

(DECEASED)

125 PORTRAIT

A powerful study of the head of a man in ecclesiastical vestment, with a face expressive of much character and intelligence.

126 MY BEST FRIENDS

Portraits of the artist's two dogs, painted with a loving hand upon a dark background.

127 A SPANISH STATESMAN

This is a portrait of Don Francisco Tadeo, Count de Calomarde, the famous protector, as Minister of Justice, of the Jesuits and persecutor of the Liberals; who, when King Ferdinand was supposed to be on his deathbed, in 1833, revived, in favor of Don Carlos, the Salic law by which Christina was excluded from the throne, and Don Carlos appointed his successor. Ferdinand recovered, and Calomarde, to avoid imprisonment, fled to France, where he died at Toulouse in 1842.

DANIEL MERLIN

(PARIS)

128 A MORNING ROMP

The kittens, left alone in the kitchen, are taking advantage of their liberty to indulge in a romp which is upsetting things generally. Their milk is spilled upon the floor, the vegetables from the morning's marketing are scattered all about, and the unimpaired energy and spirit of the frolicsome little felines promise still further devastation.

A. BENLLIURE GIL

(ROME)

129 THE QUEEN OF FLOWERS

A blond young lady, in a blue and white ball-dress, with a profusion of flowers, completes her toilet preparations for the evening of gayety and conquest.

JOSÉ BENLLIURE

(ROME)

130 DEAD ON THE BATTLE-FIELD

A bugler has been shot down from the earthworks while sounding a call to arms. He grasps his bugle with his death grip. Behind him an assault is being made upon the works, and a furious conflict goes on between its defenders and the assailants.

131 IT MIGHT HAVE BEEN

A veteran soldier, retired from active service and converted into a gendarme, contemplates, with reflections on his lost chances of promotion, the helmet and sword of an officer of cavalry which lie upon the table of the guard-room.

132 A SLY SAMPLE

Two choristers are carrying the communion wine into the vestry, and one indulges himself in a sample of the vintage while the other looks around in terror of detection. The scene is the interior of an Italian church of the order of the *Renaissance*.

GERMAN GOMEZ

(VALENCIA)

Born in Valencia, of German descent, and a pupil of Vicente Borrás. He is a Professor of Art, and has been decorated with the Cross of Isabella. Medals in Madrid and Barcelona.

133 THE GARDENER IN LOVE

A young gardener has paid his mistress, upon her visit to the garden, the tribute of a bouquet gathered from her own flower-beds in her honor. She receives it with sly coquetry and evident enjoyment of his boldness.

134 IN THE ARBOR

A shapely Aragonese beauty awaits the coming of her lover in her garden arbor. The sound of an approaching foot has caused her to look up, with impatience and expectancy mirrored on her face.

135 THE HOUSE OF REST

A piquant young matron, with her daughter and her little son, form a pretty group resting from their devotions in the old Cathedral of Valencia, under the approving eye of an elderly gentleman, who, like them, is enjoying one of the stone benches worn smooth by the use of long generations of worshippers at the venerable shrine.

136 THE FÊTE OF ST. VINCENT

It is a Saint Day in the ancient city of Valencia. An altar has been set up in the public square. The streets have been filled with processions. Now the holiday makers gather in the plaza while the boys shoot at the pigeons, gayly bedecked with ribbons, that are on this occasion released in honor of the patron of the day.

137 MURCIAN BEAUTY

The artist has enclosed in one frame four distinct little portraits typical of his idea, and executed with a delightful touch; of a little girl, a maiden, a young wife, and a matron of this district, where linger many characteristics as well as memories of the ancient glory of Spanish romance.

138 CRABBED AGE AND YOUTH

An old man has taken a wife to himself for her beauty. A maid has taken an old husband to herself for his money. Here we see the pair enjoying one inevitable result of such a combination in the customary connubial squabble that gives them an appetite for breakfast.

139 READY FOR THE DANCE

(*Decorative Panel*)

A handsome country girl of Valencia seen standing at full length in her showy gala costume.

140 MISS MINX

(*Decorative Panel*)

A portrait of a little girl in a red coat.

141 A LADY OF CADIZ

(*Decorative Panel*)

A female portrait head, with a pink shawl on the shoulders.

142 A BARCELONESE

(*Decorative Panel*)

A study of a female head and bust in profile.

143 LOVE'S TIDINGS

(*Decorative Panel*)

A young lady in the costume of the Directory period, reflecting over a letter which she holds in her hand.

144 THE FLOWER-SELLER

(*Decorative Panel*)

A buxom flower-girl seated in a market-place offering her wares.

145 "GOOD WINE MAKES GOOD WIT"

(*Decorative Panel*)

A Valencian farmer, enunciating this old proverb of his province, with a decanter in his hand.

JOSÉ CUSACHS

(BARCELONA)

Born in Paris in 1852. He has served as captain of artillery in the Carlist War, and as a painter of military life is considered in the same light in Spain as De Neuville and Detaille in France.

146 A WET MARCH

A detachment of Spanish soldiers has been brought to a halt upon a wet road on a rainy afternoon. The ranks have been broken while the location for a camp for the night is being sought.

L. URGELLES

(BARCELONA)

Born at Barcelona, 1864. Second-class medal at Barcelona Exposition Universelle, 1888.

147 THE REGATTA

Over a course formed between a double line of pleasure-boats, on a calm day, in the harbor of Barcelona, the oarsmen are racing in their shells. The city is seen in the distance, and vessels are anchored in the harbor.

148 EVENTIDE

Evening shadows the pasture. The cattle still linger on the river-bank, and under the willows the herd-boys have kindled a fire of twigs, around which they gather, heedless of the approach of darkness.

MATTEO VITTORIO CORCOS

(PARIS)

Born at Livourne. A pupil of Morelli.

149 WAITING FOR THE TRAIN

A charming young lady in a brown travelling wrap, with a straw hat trimmed with red lace, sits reading the feuilleton sheets of the latest number of her favorite new novel, in a graceful attitude of unconscious ease.

PHILIPPE ROUSSEAU

(DECEASED)

Born at Paris about 1808. A pupil of Gros and Victor Bertin. Made his *début* at the Salon of 1831 as a landscape painter, but later devoted himself to still life, frequently with animals, and to animal pictures of the genre order, of which he achieved the distinction of being the chief painter in France. He died in 1887.

150 STILL LIFE

A strong and characteristic study.

ELISEA MEIFREN

(BARCELONA)

Born in Barcelona. A pupil of the local Academy of Fine Arts. Esteemed in Catalonia as a painter of marine and landscape views of exceptional ability and skill.

151 OUTWARD BOUND

An ocean steamer is leaving the port of Barcelona on a day of perfect calm. The city is seen in the distance, gulls wheel in the air, and sea and sky burn in the midsummer glare.

152 THE PORT

A medley of craft, steamers and sailing vessels, large and small, such as enlivens the port of Barcelona, is seen in the brilliancy of a sunny Spanish day.

153 BRIGHT WATER AND BLUE SKY

A summer scene on a spacious Spanish river. A sail-boat is on the water, and figures on the shore. In the distance are seen the houses of a town.

154 DESOLATION

A picturesque expanse of waste marsh-land, seen at the close of day.

F. ALARCON

(MADRID)

Born in Madrid. Especially popular for his sympathetic and graceful rendition of the types of Spanish womanhood.

155 YES OR NO?

With his bouquet in her lap she reads his letter, debating her answer to it in her mind. That it will be an affirmative one, her expression pretty clearly shows.

156 THE GIRL IN RED

A study of a Madrilene girl of the freer class, in the full audacity of her independent and self-conscious beauty. She is draped in a red shawl, flowered with white figures, and wears a knot of roses dangling from her hair upon her neck, as if in invitation for conquest.

JUAN PEYROT

(VALENCIA)

Born in Spain, of a French father, about 1853. He is a pupil of Domingo and a prize medallist at Madrid, and now occupies a position as Professor at the Academy of Fine Arts of Valencia.

157 THE FLOWER OF ALL

Over the parapet wall of an Italian garden, overflowing with floral riches, a beautiful girl, fairer than the fairest of the blossoms she has come forth to cull, looks out, surrounded by a framework of foliage, on a background of verdure, all begemmed with flowers in their fullest splendor of color and perfume.

158 NOONDAY IN THE HAREM

The favorite of the pacha reclines upon her couch under the window opening on the garden of the harem. Incense burns at her feet, the gorgeousness of Oriental luxury surrounds her, and she toys with the doves that fly in at the window from the garden ablaze with sunlight and flowers.

ROMAN RIBERA

(ROME)

Born in Spain, 1849, and a pupil of Lorenzale. Honorable mention, Paris Exposition, 1878. Gold medal, Barcelona Exposition, 1888. Fellow of the Royal Academy of Art. Knight of the Order of Isabella, and of the Order of Christo of Portugal.

159 AT THE RENDEZVOUS

A coquette who has been disappointed at an appointment stands, with her little terrier in her arms, to hail the coming of her laggard lover with becoming dignity and scorn.

160 THE EVE OF THE FESTIVAL

An old lay brother of a monastery is polishing up the utensils of the church to make them worthy of the occasion. His whole heart is in his work, as his absorbed expression and diligent labor demonstrate.

161 A RURAL FÊTE

A spirited scene of rustic merrymaking.

VICENTE BORRÁS

(VALENCIA)

Born at Valencia about 1842. Medals at Madrid. He is a Knight of the Order of Charles III., and Professor at the Academy of Valencia. His renditions of Spanish character are highly esteemed.

162 THE MADRILENE

A lady of Madrid. She is seen at half-length, seated, wearing a dress of blue silk, with a head-dress of old lace, and smiling as she selects a blossom from flowers which she holds in her hand.

163 THE CHULA

A bold beauty of the lower classes of Madrid, with her charms set off by a red kerchief about her head and a gay, flowered shawl.

164 A WOMAN OF ALICANTE

A life-like and spirited sketch of a handsome Spanish woman.

BALDOMERO GALOFRE

(ROME)

165 AN ANDALUSIAN WEDDING

Radiant in gala attire, a brilliant wedding procession rides out from an ancient Andalusian city to feast the bride and bridegroom at a rural merrymaking. These two, the stars of the occasion, lead the *cortége* on a gayly caparisoned white horse, the groom erect and gorgeous, in his best dress, and the bride, all in white, seated on a pillion behind him and laughingly returning the boisterous salutations of her friends. Some of the wedding guests, like the friends they fête, ride double. Others, young fellows who have no sweethearts to share their saddles with them, ride alone. One and all, however, are as gay and bright as the sunlight, and full of the spirit and jollity that characterize the Spanish nation upon festal occasions.

166 THE HARBOR OF BARCELONA

(*At the opening of the International Exposition, 1888*)

The harbor front of the city is shown. The wharves swarm with shipping, and a large Spanish steamer is anchored in the foreground. Smaller craft diversify the water. The white walls of the town flash against a torrid sky. A remarkable suggestion of busy life and movement invests the picture, whose color and execution are equally brilliant.

167 THE NURSE

A Spanish nurse guards her three little charges in a flower-garden by the sea. The children play among the flowers. The Mediterranean reaches away to the horizon under a bright sky fleeced with clouds. On a height along the shore a villa is seen among trees.

JOAQUIN AGRASSOT

(VALENCIA)

168 THE EMBROIDERESS

A lady of Aragon, in the picturesque dress of her district, sits at her window embroidering. Through the open window a glimpse of a street is obtained.

169 A SPANISH YOUNG LADY

A portrait study, taken in profile, and exeellent in charaeter.

170 THE BOOKWORMS

Three men of diverse temperaments, united by a common bond of taste, are enjoying the ransacking of an old library in company. One venerable bibliomaniac leans baek in an arm-chair devouring, as well as reading, the aneient missal he has discovered. A companion in his amiable mania, a man of middle age, bends over books upon a table. The younger of the trio stands before the book-case reading a folio manuscript whieh he has found upon the shelves.

171 THE THREE MUSKETEERS

Three stalwart musketeers, relieved from duty, snatch a nap at the door of the guard-room. They sit upright, with a eertain soldierly stiffness even in their slumber, eaeh with his sword ready at hand. A eompanion-in-arms, the dog of the barraeks, sleeps at their feet. Their halberds are disposed in a raek against the wall behind them. Through the open door-way of the guard-room some officers are seen seated in conversation within. The period is that of Louis XIII., and the scene Freneh.

172 A VENETIENNE

A study of a Venetian lady, good in eharaeter and with an expression of bold haughtiness upon her handsome face.

173 THE PICNIC

A jolly party has gone out from Seville to picnic at a rural *fonda*. They are amusing themselves, with ample refreshments of good wine to keep their spirits up, in the court-yard of the tavern, with their host and hostess ready behind the counter to promptly supply their further needs.

174 THE BULL-RING—BEHIND THE SCENES

Under the amphitheatre of the bull-ring the preparations for the bull-fight are progressing. Horses and mules are being saddled. Attendants run to and fro. Some of the performers in the gory sport are already mounted. Others await their steeds. The *picadors*, who do their work on foot, the *bandilleros*, and other supernumeraries, are in readiness for their call. Some gentlemen and ladies, who have the privilege of entering behind the scenes, have descended the steps from the auditorium to chat with and stare at the performers. Through the vaulted passage under the auditorium, by which the fighters enter the ring, a confused mass of impatient people, forming part of the audience, are seen in their seats. This was a Prize Picture at the Madrid Salon, 1889.

FERNANDO RICHART

(VALENCIA)

Born in Valencia, 1857, and a pupil of German Gomez, he is one of the leaders of the Valencian art circle. He has received second and third class medals at Madrid.

175 ON THE RIVER

A boating party of city ladies being poled over a placid river by a young rustic boatman.

176 A TRIP TO THE MOON

They have a saying, in Spanish, when persons promulgate novel and fantastical ideas, "He is making a trip to the moon." The painter shows us a troubadour, pursued by Cupids who goad him with their shafts through an old park, while in advance of him his ideal, in the shape of a lovely female sprite, hovers in the air and lures him on.

177 "I'LL GET SOME WATER"

A standing figure of a buxom Spanish beauty seen in her left profile at three-quarter length, poising a water-jar against her right hip. She wears a red dress with lace draperies, and her comely face and shapely head are set off by a huge comb.

178 THE LOOSE GARTER

On her way home from an errand a coquettish serving-maid has found her hosiery becoming inconveniently wrinkled. She has halted in the hallway to repair the shortcoming, with a wary outlook for the, under such attractive circumstances, always possible impertinent, however complimentary, observer.

179 THE GOAT FARM

A flock of goats are grazing in the outer margin of a wood. In the background a portion of a village is visible.

180 THE MORNING RIDE

A young couple upon their wedding tour are enjoying a morning ride and seeking an appetite for breakfast in the picturesque suburbs of a Spanish provincial city. A single donkey serves them both, and seems contented with its double burden.

181 SHE IS AN ARTIST

A lady of quality is amusing herself by painting from nature in the woods. She is elegantly attired. Her easel is of the most improved pattern. Her page, in livery, stands and holds her paint-box, ready to supply any color she may need on demand. In the middle distance her carriage waits, with the coachman and footman in livery standing like statues beside it. It is a delicious satire, brightly expressed.

182 THE VILLAGE FÊTE

A holiday scene in Valencia. Villagers and peasants, male and female, are indulging in a fandango on the road before the village tavern. Groups of spectators look on. All is gay attire, brisk movement, and the brightness of clear sunshine and fresh air, enjoyed in the fulness of pleasure by a light-hearted band of merrymakers.

183 THE TARDY WOOER

In a Valencian grove a woman, in the showy and picturesque attire of the provinces, impatiently pulls her bouquet to pieces while she tarries for the coming of a laggard wooer.

184 EL PUENTE DEL DIABOLO

"The Devil's Bridge" is one of the landmarks of Valencia. Hideous omens cluster about it. The artist shows it in a sinister evening landscape, full of forbidding qualities yet remarkably picturesque in itself.

GAYETANO BENAVENT

(BARCELONA)

An artist of Barcelona, who makes somewhat of a specialty of painting moonlights. Born about 1831. Medals at Philadelphia, 1876, and at Barcelona Universal Exhibition, 1888.

185 MOONLIGHT ON THE LAKE

The lake is silvered by the moonlight. In the window of an old castle on the shore a light glows, unheeded by the lovers who float in their boat upon the gleaming waters.

186 THE HARBOR—MOONLIGHT

The sea is at rest under the moonbeams. Some fishermen move upon the shore in the foreground, and vessels are seen in the harbor, into which a mole projects.

E. GODOY

(SEVILLE)

Born in Seville, 1858. Called "El Palomo," from his fondness for painting pigeons. He keeps a loft of all varieties of these birds adjoining his studio, and trains them to serve him as models.

187 GUARDING THE NEST

A white dove sits in a nest of twigs and sprays of flowers, while her mate stands guard over her, ready to promptly resent intrusion.

188 THE HONEYMOON

A mated pair of pigeons make a pretty group upon a nest of roses and of thorns, humorously allegorical of married lives in general.

EDUARDO CANO

(SEVILLE)

Born in Andalusia, 1829. Medallist in Spain and Italy. Fellow of the Royal Academy of Seville, and Professor of Drawing there.

189 MURILLO

A portrait of the great Spanish painter, executed upon the foundation of sketches of him and of descriptions of his appearance. The face is nearly full front, and the picture low in tone and ripe in color.

SALVADOR PLA

(VALENCIA)

Born at Valencia in 1852. A pupil of Frances, and medallist at Madrid.

190 THE BRIDGE

An Alpine stream is crossed by a rustic bridge. A farm-house stands at one end of the bridge, and snowy peaks rise against the sky.

191 THE STEPPING STONES

Two rustic lovers wend their way along a road which follows the course of a mountain-stream, and is crossed by a line of stepping stones leading from the road to a farm upon the farther bank.

DIONISIO BAIXERAS

(BARCELONA)

Born in Catalonia. Pupil of the Barcelona Academy. His full name is Dionisio Baixeras y Verdaguez.

192 A PEASANT WOMAN OF VALENCIA

A character study of a picturesque provincial type.

LUIS JIMENEZ Y ARANDA

(SEVILLE)

Born in Seville, and a brother of José Jimenez y Aranda. He received a first prize at the Universal Exposition, Paris, 1889, the only grand prize awarded to Spain.

193 WAITING

A lady in the costume of the Directory period is seated alone on the terrace of a public park, awaiting some laggard gallant, with an expression that bodes him no good when he makes his late arrival.

BAUTISTA HOREDA

(BARCELONA)

Born in Barcelona, 1863. Chiefly celebrated as a painter of hunting scenes, and still life of the chase. Second-class medal.

194 AFTER THE HUNT

A huntsman has returned from a successful day's sport. The spoils of his chase are suspended on a hurdle in the court-yard, along with his gun and game-bag.

ANTONIO BENLLIURE Y GIL

(ROME)

195 PLEASANT NEWS

A lady in full dress, about to depart for some ceremonious or festal engagement, has received a letter which she reads with a pleased expression.

JOSÉ CASADO

(MADRID)

Born at Palencia, in Old Castile, and studied at Madrid, where in 1856 he gained the Prix de Rome. After his return from Italy

he visited Paris. He served seven years as first President of the Spanish Academy in Rome, under the appointment of Emilio Castelar, its founder, and is now Professor in the San Fernando Academy, Madrid. He has painted many important historical works for the Spanish Government, and had conferred upon him the Grand Cross of the Order of Maria Victoria. His full name is Don José Casado del Alisal.

196 OPHELIA

The hapless maiden is seated on a bank beside the stream in which she will presently lose her life. Her dishevelled hair and the disorder of her attire betray the aberration of her mind. She has her lap full of wild-flowers, with which she toys, tossing them to the wind with the incoherent apostrophes born of her madness and the whims of her distempered brain.

MANUEL VEYRADA

(BARCELONA)

Born in Barcelona, 1865. He took a first-class medal at the Barcelona Universal Exposition. He is a painter of the figure. His collaborator, Emilio Galway, is a Barcelonese landscape painter.

197 CHILDREN OF THE SOIL

A young shepherdess and a little cowboy are leaving their flocks and herds to care for themselves, while they seek the refreshing shade at a rocky spring for a precocious rustic flirtation. The middle distance is in bright sunshine, and diversified by cattle and farms.

JOSÉ ARMET

(BARCELONA)

Born in Barcelona, 1857. He took a second-class medal at the Universal Exposition, Barcelona, 1888.

198 IN THE WOODS

It is late autumn. The denuded trees make a gaunt network against the cold evening sky. Coming down a swampy, neglected, and disused road is a cart drawn by a yoke of oxen and loaded with fagots, on which a peasant-woman sits and directs her sluggish team.

THIRD NIGHT'S SALE

WEDNESDAY EVENING, APRIL 2D, AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

OIL PAINTINGS

JOAQUIN SOROLLA

(MADRID)

Born in Madrid in 1865, he became a pupil of Domingo, and was pensioned by the government to study in the Spanish Academy at Rome. First-class medal, Madrid, 1889. Although his name is spelled Sorolla in all other European catalogues, he is to be found in his native exhibitions under his proper title, Zorolla.

199 A STUDY

The head of a young girl, seen in profile, and excellently rendered in touch and color.

EMILIO SALA

(ROME)

Born in Valencia, 1850. A pupil of Placido Frances, and pensioned in Rome by the Spanish Government. First-class medals in Madrid, and medal at the Paris Exposition, 1889.

200 A LITTLE CASTILIAN

A bust portrait of a little Spanish girl, with long brown hair, dressed in the modern style, and with an expressive and characteristic face.

G. PINAZO

(ROME)

201 ON THE MARCH

A regiment of Spanish cavalry, *en route*, on a dusty road.

202 A VALENCIAN SHEPHERD

Leaning against the parapet of a bridge that commands a view of the highway in the suburb of the town, the shepherd, having brought his flock to market, spends a spare hour in envy of the gay passing crowd.

203 THE LANDING-PLACE

At the landing-place for the fishing and vegetable boats of Venice, boys bathe from the picturesque wharves, and idlers await the return of the fishermen and the hucksters.

L. M. BARBASÁN

(VALENCIA)

Born in Saragossa about 1863. A pupil of Domingo, and a young artist of the first order of promise, painting figures, landscape, and still-life with equal facility and brilliancy. His paintings of subjects derived from Spanish literature have been received with wide favor.

204 PEARS AND POMEGRANATES

A characteristic study of melons, pomegranates, apples, grapes, and other luscious Spanish fruits fresh from the garden.

205 POMEGRANATES AND ORANGES

Ripe and succulent Spanish fruit, with a glass partly filled with red wine, and glowing with color, on a table.

206 IN THE MELON PATCH

In a melon patch, on the outskirts of a Spanish village, children are at play. The sunset flushes and warms the sky and landscape with color, subdued by gathering twilight.

207 A VALENCIAN COQUETTE

A type of dusky and lovely Valencian womanhood, seen at half-length, a dark, flowered shawl around her shoulders, and her black hair dressed with a high comb.

208 SANCHO PANZA

Sancho stands in the arid plain holding Dapple by the bridle. He shades his eyes to seek for a sign of his missing master in the distance, while his donkey eyes a roadside thistle with hungry eyes.

209 THE CORPUS CHRISTI

The ceremonial procession of the Church is coming out through the city gateway of Valencia. The bystanders on the terrace remove their hats and bow in reverence as the Host is carried past, with the wreathing of incense and choral strains of sacred melody.

210 DON QUIXOTE AND SANCHO PANZA

The knight and his squire are in the desert. Don Quixote sits in his saddle with his lance couched. Sancho has dismounted, and holds his ass by her bridle behind him. In the middle distance a cavalcade approaches, headed by two ecclesiastics mounted on mules, who shelter themselves from the sun under scarlet umbrellas, and read their breviaries as they ride.

211 THE PURSUIT

A company of musketeers is in pursuit of a fugitive. Having lost his trail, the two mounted officers who lead the party have halted to make inquiries of a village cobbler, working at his door in the open air. He proves a useful witness, and responds to their interrogations by pointing them the way in which the person they are pursuing passed, while his wife looks on and listens in the doorway.

212 LOVE AND LEISURE

A couple of lovers drift in a skiff along a shady riverside. The sunlight sparkles on the water ; summer shines among the trees in the bright sky, and pigeons circle about the boat, whose inmates are too absorbed to heed their fluttering interruption.

S. DENIS

(MALAGA)

Born in Malaga in 1858, and a pupil of Moreno Carbonero. He has taken a second-class medal at Seville.

213 THE COMMANDER

A cavalier of the period of Louis XIII. stands, sword in hand, upon the field of battle, awaiting the response of his followers to a command. A fight is raging furiously in the background.

VILLAMIL

(SEGOVIA)

A native of Segovia. His works are chiefly of the decorative order.

214 THE DREAM OF THE INFANT JESUS

The carefully executed original painting for a large decorative picture in a church in the artist's native district. It is conceived in the Italian style of the grand period, and carefully carried out, the idea being to show the baby Redeemer in a dream, anticipating his life of trouble, tragedy, and woe, and his immortality of triumph.

J. SOLEY

(BARCELONA)

A native of this city, an ardent sportsman, and able painter of still life.

215 THE SPORTSMAN'S DINNER

A study of a rabbit and a pheasant suspended from a nail on a kitchen wall.

JOSÉ M. MARQUES

(BARCELONA)

Born in Tortosa, 1862. Medal at the Universal Exposition, Barcelona, 1888.

216 SUNSHINE AND SONG

Sitting on the parapet wall of a hill-side garden, overlooking a vast expanse of smiling country, from the shade of a vine arbor, a handsome girl of the people sings and plays her guitar amid sunshine and flowers.

PERALTA

(MADRID)

Born in Spain. Studied in Italy.

217 THE WINGS OF LOVE

Seated in her conservatory, the fair mistress of the house contemplates the gyrations of her tame doves, and on their wings transports herself in imagination to the side of her absent sweetheart.

JOSEPH PALIZZI

(PARIS)

Born at Lanciano, 1813. Pupil of the Academy of Naples. Settled in Paris in 1844. Medal, 1848; Legion of Honor, 1859.

218 THE GOATHERD

The goatherd stretches on the ground and communes with his dog, while his herd graze on the richly grassed hill-side. The background shows a hilly country in the full color of midsummer.

VICENTE PALMAROLI

(PARIS)

Born at Madrid. A pupil of his father, of F. M. K. Madrazo, and of the Academy of Fine Arts, Madrid. Medal, Exposition Universelle, 1867. He is one of the chief painters of his school.

219 THE ODALISQUE

A free and characteristic sketch from the model.

G. BOLDINI

(PARIS)

Born in Ferrara, Italy, 1844. Commenced exhibiting in Italy in 1867, and in 1874 settled in Paris, where he made his first Salon exhibit in that year.

220 WILL HE NEVER COME?

A lady, equipped for travel, is awaiting with her little dog the return of her easy-going escort.

FRANÇOIS ADOLPHE GRISON

(PARIS)

Born at Bordeaux, and a pupil of Lequien. A distinguished painter of costume pictures of the seventeenth and eighteenth centuries.

221 CHANCE COMPANIONS

Upon an inclement day a gay cavalier and a sober begging friar have met under the common shelter of a hospitable farm roof. They sit side by side in front of the fireplace, while the frugal meal which must suffice them both is cooking under the expert supervision of the family cat.

JOSÉ TAPIRO

(ROME)

Born in Barcelona about 1846, Tapiro formed one of the brilliant group of Spaniards who settled in Rome under the patronage of Castelar. He was a bosom friend of Fortuny, with whom he studied, and who made a portrait of him which is famous.

222 THE VALE OF TORMENT

A subject drawn from Dante's "Inferno," showing the poet and his mentor, Virgil, in one of the gloomiest and most sinister regions of the nether world of gloom and doom.

JOSÉ GASCH

(BARCELONA)

Born at Barcelona. He finds most of his subjects in his native district.

223 UNLOADING

A steamer discharging cargo in the harbor of Barcelona.

224 AT THE FOUNTAIN

The women of the village, which is seen in the distance, veiled in the dusk of evening, are filling their water-jars at the wayside fountain, enlivening the employment with a few interchanges of gossip, as a matter of course.

JUAN GUZMAN

(GRANADA)

Born in Granada in 1854. He was a pupil of Fortuny, and his landscapes are much admired in Spain.

225 A GARDEN IN GRANADA

A Spanish garden in full flower. In the doorway of the house a woman sits sewing, surrounded by a group of children.

FRANCISCO MIRALLES

(PARIS)

Born at Valencia. Studied at the École des Beaux Arts in Paris, and in Rome. Member of the Academy of St. Luke, Rome.

226 A SUBURB OF SITGES

The houses of a Catalonian town rise above the shore, on which boats are hauled up. Beyond an inlet of the sea are seen the buildings of the town, sheltered under a high hill.

227 THE READER

A study of a lady, reading, with a meditative expression.

ANTONIO GRAS

(VALENCIA)

Born in Valencia, 1861. A pupil of Olinos, and a promising young painter of landscape and figure.

228 A REAR VIEW

The backs of a row of houses lining a Spanish village street, and overhanging the creek which furnishes the hamlet with water, furnish a picturesque mass of white walls, varied by the green of bushes and grass.

J. A. TAMBURINI

(FLORENCE)

Born in Florence, 1843, and a pupil of Ciceri. Medals, Florence, 1870; Bologna, 1879.

229 BEAUTY HALF ADORNED

The artist's model, with her draperies dropping from her, leaving her charms of beauty unadorned half-disclosed, stands listening behind a screen in hiding while he receives a visitor.

230 LA CIGALE

A little gypsy girl stands with her skirt turned up over her head, peering slyly out from between its folds. At her feet lie all her worldly belongings, a tambourine and a couple of articles of gala attire bundled up in a red handkerchief.

231 BELLES OF THE BULL-FIGHT

Two handsome girls, of the popular class, of Madrid.

JOSÉ DE VILLEGAS

(ROME)

232 THE BULL-FIGHT

In a series of four panels, inclosed in a single frame, the artist makes this cruel but entrancing national sport live in flashes of color and light. He takes up in his little gallery four phases of the fight, to each of which he gives its proper individuality and spirit. In the first panel we have the red-cloaked tormentors goading the doomed brute to the attack; the second shows us the *picador* in action; the third illustrates the maddening use of the darts or *banderillas* on the victim; and at last we have his death, and the glorification of his butcher by an enthusiastic audience.

233 BUDS OF SPRING

Upon a beautiful spring morning, two little girls who have been gathering wild-flowers are returning through sunshine and blossoms with the results of their foray on the fields.

234 FORTUNE'S SLAVES

At the door of a lottery office in Florence, the results of the last drawing are posted up. In the street a depressed little mob of unlucky number holders contemplate the figures with faces as blank as their tickets. In a minute more, however, their spirits will revive and they will be inside making another investment, in the renewed hope of better luck next time.

JOSÉ DOMINGO

(MADRID)

Domingo, a native of Madrid, and a pupil of Meissonier, was one of the companions of Fortuny, who derived so much benefit from contact with his contagious genius. He is a painter of great power in brushwork, force of color, and brilliancy of effect, and has added a great influence to the forward movement of Spanish art in his time.

235 PORTRAIT

The portrait of a young Spanish lady, head and bust, seen at three-quarter face, and strong in character and color.

236 AT REST

The artist's model, in a period of rest, has draped her nude charms in a blanket, and sits in a chair while the artist employs his leisure in painting her portrait. This spirited study is dedicated by the artist to his friend, the painter Peyró.

237 A PORTRAIT

This is a portrait of the artist's brother, to whom it is dedicated by an inscription on the back of the canvas. It is of the size of life, executed with fine color, rich tone, and a vigorous technique.

238 MY SISTER

A family portrait, painted by a loving hand, of a woman of great beauty and charm of expression, in the ripeness of her years and her social supremacy.

239 THE ASSASSINATION

A bravo has lured his victim into a gloomy *cul-de-sac*, and slain him. The doomed man has resisted, and the clash of swords has attracted several cavaliers to the spot. They arrive too late to save him, but in time to seize the assassin, who struggles fiercely for liberty. One of his captors has searched him, and reads a letter taken from his pocket, while the others hold him fast, and his victim lies bleeding under the profaned shrine set in the mouldering wall.

CHARLES FRANÇOIS DAUBIGNY

(DECEASED)

Born at Paris, 1817. A pupil of Delaroche, and first exhibited in the Salon of 1838. He spent several years in Italy, but his chief school was Nature. He early abandoned figure for landscape painting, and made his great fame as a painter of the scenery of and near the River Oise, in whose vicinity he lived most of his life, and died in 1878. He was repeatedly medalled, and was an officer of the Legion of Honor.

240 THE ARTIST

This is a picture with a curious little history. Its foundation was a study of the interior of his studio, painted by Daubigny when the color and tone of his surroundings happened to strike him. One day a visitor, seeing him at work in his blouse and old hat, remarked in a jocular spirit that he did not look like a man capable of painting pictures. Moved by the same spirit, Daubigny next day inserted his own portrait into this study, and sent it as a present to his patron. The artist is seen from the back, in blouse and hat, with his gray beard showing over his left shoulder. He sits on a low seat painting. The walls around him are covered with studies, sketches, and pictures.

NARCISSE VIRGILE DIAZ DE LA PEÑA

(DECEASED)

Born at Bordeaux, 1807. Learned porcelain painting, and became one of the leaders of the revolution in French art, commencing 1830. Medals, 1844, 1846, 1848. Legion of Honor, 1851. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878. Died at Mentone in 1876.

241 THE FAGOT-GATHERER: FOREST OF FONTAINEBLEAU

The sunlight illuminates a retired glade in the forest, whose distance loses itself in the mystery of sylvan solitude. In the opening a peasant-woman gathers from the ground the broken branches and twigs that have been strewn there by the wind. The period of the year is late summer, when vegetation is in its full ripeness and fulness of color and growth.

242 AT THE FOUNTAIN

In the dusky depths of an Oriental garden, an odalisque stands and bathes her feet in a flower-bordered pool. Her figure is nude to the waist, and clad below with diaphanous white drapery. Through a vista of the forest behind her the sky shows in the deep and glowing blue of the Orient.

JEAN BAPTISTE CAMILLE COROT

(DECEASED)

Born at Paris in 1796. Studied art under Michallon, Victor Bertin, and in Italy in company with Aligny. First exhibited in the Salon of 1827 two Italian landscapes. He was a Chevalier and a Commander of the Legion of Honor, and is said to have in his later years earned $50,000 annually by his art. Corot may be said to have worked a complete revolution in the styles of landscape painting, and by the influence of his example to have created a new art in this line. He died in 1875.

243 THE WILLOW BANK—VILLE D'AVRAY

In the foreground, on the right, is a clump of willows, whose foliage has the freshness of spring. Goats graze on the grass. Beyond the bank extends a little lake, on whose farther shore a few houses of the village may be seen. The time is morning, and the tender warmth of sunrise still lingers in the sky.

CONSTANT TROYON

(DECEASED)

244 AFTER THE STORM

A landscape of the Oise district, over which a storm is passing away in a tumultuously cloudy sky. In the foreground a road which leads into a rolling distance is shaded on the right with trees on a bank.

ALEXANDRE GABRIEL DÉCAMPS

(DECEASED)

Born at Paris, 1803, and a pupil of Abel de Pujol. He made excursions to Italy, Greece, and the Orient, painted in oil and water colors, was a pastellist of note, and a famous lithographer and caricaturist. He commenced exhibiting at the Salon in 1827. He belonged to the group of painters who settled in the vicinity of the Forest of Fontainebleau, received medals in 1831 and 1834, was invested with the Legion of Honor in 1839, and became an officer of the order in 1851. He was thrown from his horse while hunting in the Forest of Fontainebleau in 1861, and died from his injuries.

245 THE SPINNER

An Italian peasant-woman, seated at the road-side, twists threads with her distaff and spindle. The picture is oval in shape, rich in color, and picturesque in character.

CHARLES ÉMILE JACQUE

(PARIS)

Born at Paris in 1813. He is self-educated in art. He began as a map engraver; then became an engraver on wood, and successively draughtsman, etcher, and painter. His pictures of sheep and poultry are regarded as models in French art. He was made a member of the Legion of Honor in 1867, and has received medals at the Salons of 1851, 1861, 1863, 1864, and 1867.

246 THE WILLOW PASTURE

Sheep are grazing in a pasture bordered by a grove of willows, watched by a shepherdess. The summer is at its end, as the color of the vegetation shows.

247 HOME TO THE FOLD

The shepherd is driving his flock home to the fold by moonlight. The sheep stop, in passing a stream, to drink. The dog watches for stragglers. Behind are seen some haycocks, and a newly arisen full moon in a clear sky.

FELIX ZIEM

(PARIS)

Born at Beaume about 1822. Studied in Paris; travelled in the East, and first exhibited at the Salon, 1849. He became famous as a painter of Venetian and Oriental scenes, rich in color and luxurious in tone; received medals, 1851, 1852, 1855; the Legion of Honor, 1857, and an officer of that order in 1878. He was a close friend of Theodore Rousseau, and, in order to be near him, during the latter's lifetime kept a studio at Barbizon as well as Paris.

248 VENICE

A sunset on the Grand Canal, with boats in the foreground, and the city in the middle distance. Carefully executed, and gem-like in color.

249 CONSTANTINOPLE

The city of the Sultan, seen from the water, with a fleet of vessels in the foreground on the right. On the left the buildings of the city line the farther shore, illuminated by the light of a gorgeous Oriental sunset.

ALEXANDRE DEFAUX

(PARIS)

Born at Bercy, September 27, 1826. A pupil of Corot, and a painter of landscape, and of landscape with poultry or cattle. He has received medals, 1874 and 1875, and is held in high esteem by the French critics.

250 THE SHEEP PASTURE

On the left hand a verdurous grove fills the picture. A shepherdess sits in the shade upon its edge. On a grassy meadow at the right, which is illuminated with sunlight in the middle ground, a large flock of sheep graze, watched by a dog.

JUAN ROIG Y SOLER

(BARCELONA)

A native of Barcelona, who sustains his studio in that city in defiance of offers to settle in Rome and Paris. He was born in 1857, and is a pupil of Rico. He is the declared apostle of Nature as a model, and the most advanced and original marine and landscape painter in Spain. His energy and talent have made him the leader of a body of talented followers. He excels in effects of strong sunlight, painted with great breadth and vigor. He is a member of the Royal Academy of Fine Arts, a Cavalier of the Order of Charles III. of Spain, and has received medals at Nice, 1883; Madrid, 1887; and Barcelona, 1888.

251 MASNOU

A view of this sleepy little Catalonian port, taken from the harbor.

252 THE ORANGE GARDENS OF ALELLA

One of the most beautiful spots in Spain is to be found under the walls of the old Catalonian town of Alella, where orange gardens mottle the white walls of the staircased terraces with verdure of velvet, studded with globes of gold.

253 THE FISHERMEN'S HOMES

Along the shore of the Mediterranean at Villanueva the low and humble habitations of the fishermen are ranged. The paraphernalia of their craft is everywhere scattered about, and their boats line the long and level shore.

254 THE PORT OF TARRAGONA

The harbor of this ancient city, founded by the Phœnicians and enjoyed by the Romans as a conquest, is shown under its modern aspect as a busy Spanish seaport, populous with shipping, and with its shore lined with fishing-boats and the lateen-sailed luggers that ply the Mediterranean in the service alike of the trader and the contrabandist.

255 LAZY LLAUSA

A street scene in this stagnated town upon the Mediterranean coast of Spain, the indolence of whose inhabitants has won for it the sobriquet of "Llausa la Soñolienta."

256 MATARO

Mataro is one of the most flourishing seaports in Spain. It is an hour's ride from Barcelona, and its extensive cotton manufactories, tanneries, and iron foundries make it busy and prosperous. This scene is taken from the harbor at the time of day when the morning fogs rise from the waters of the Narrow Sea and melt into the sky above the environing hills.

257 IN CALDETAS

A street scene in the humbler quarter of this quaint Catalonian city.

258 THE BEACH, VALENCIA

Valencia, once the chief city of the kingdom, is to-day one of the glorious relics of old Spain. The modern city is very much modernized, but the older portion is rich in picturesqueness, such as the painter shows us here in the glimpse of a fisherman's house and orange-garden, with the beach, the stranded boats, the broad blue sky, and the Mediterranean reaching in a mirror of turquoise to the horizon.

259 A SHIPYARD IN BARCELONA

A picture of the chief Barcelonese shipyard, with a side-wheel coasting steamer on the ways for repairs.

260 A MEDITERRANEAN NOONDAY

A scene on the shore at Cadaqués, in Catalonia. The sun burns earth and sea and sky. In the foreground some fishermen mend their gear in the shadows of their boats. The sweep of the bay, lined with a picturesque battlement of house-roofs, completes the composition.

261 A SPANISH LITTORAL

The shore of the Mediterranean Sea in the most ancient Roman province of Spain—Catalonia. The outskirts of the city of Tarragona reach to the sea. The beach is almost as level as a floor. A glimpse of green over the garden walls relieves the glare of sea and sky and shore.

262 MEDITERRANEAN SEA AND SHORE

On the right the shore-line of the town of Villanueva extends in a row of stone houses with picturesque balconies, loaded with flowers in pots, and shading doorways where dark-eyed women sew and gossip. A broad road-way divides the town from the level beach, picketed with mooring posts. Along the water-line fishing and trading boats are drawn up. Villanueva is the sea-faring suburb of Barcelona, the most important and industrious manufacturing and trading city of Spain. Here live the fishermen, the seamen, the traders whose craft ply the Mediterranean ; an energetic and thrifty people, who have done much to redeem modern Spain from the lethargy of historical dependence and traditional decay.

263 THE VIATICUM

A sad procession, headed by the priest, climbs the stone steps to a village which crowns a sunburnt and cactus thicketed hill-top, bearing the last absolution to a dying villager. Other villagers watch the passage of the melancholy *cortége* with the respect due to the occasion.

264 FLOWERY MAY

A bright and sunny morning in the Spanish village of Alella, at the season when flowers and fruit-trees are in their freshest bloom.

265 THE BEACH AT MONGAT

The beach is lumbered with boats and fishing gear. The town extends along the shore, and in the distance, dim in midsummer haze, a rocky headland rises against the burning sky.

266 THE IDLE DAY

It is a time of day when the fishing-boats are all in from the sea. They line the beach, which is strewn with oars, spars, fish-baskets, water-jars, and the other appliances of their voyages. The nets are spread to dry upon the sand, and a rocky point, white in the sun-glare, extends in the background into the deep blue sea.

267 SPRING SUNSHINE

A gardener is at work in the open interior court-yard of a picturesque Spanish house. The garden is already in full flower with the early ripeness of the semi-tropical spring, and bright with clear, cool spring sunlight.

268 THE FISHERMAN'S HOME

The rear view of a Catalonian fisherman's cottage, from whose door a flight of stone steps leads down to the shore. At the foot of the staircase the family pot boils over an open-air fire, and one of the women of the house descends the steps to watch it. Beyond the water is seen a hilly shore with a house.

269 MIDSUMMER LIGHT AND SHADE

A Spanish village street, marked out in blocks of shadow from the picturesque houses and garden walls, and blazing masses of mid-day light from a burning midsummer sky. The scene is in the Catalonian village of Leganés.

270 IN COMPRADON

A sleepy back street of a Catalonian village at high noon. This picture gives a remarkably vivid idea of the picturesqueness of these old Spanish towns, with their irregular levels reached by crumbling stone staircases, their little garden patches overflowing with verdure, and their houses broken up by galleries and balconies where potted flowers have perpetual bloom.

271 BARCELONA THE BEAUTIFUL

A view of the town from the harbor, swarming with shipping along the quais, with fishing-boats on the water, and gulls skimming the surface in search of a meal. This picture gives a good idea of the brilliancy and sparkle of local color and commercial life of the famous Spanish port.

272 THE CROCKERY BOATS—VILLANUEVA

Low tide has left the fishing fleet and the boats of the traders stranded at Villaneuva. The crockery boats, loaded with earthenware from the potteries along the coast, are discharging their cargoes on the shore, which is covered with dishes, jars, and other utensils of utility.

273 THE BEACON AT BLANES

Desertion has settled on an ancient Spanish coast town. The beach is the prey of cactus and sand-grass. The lantern has toppled from the old beacon pillar on the shore, and Nature smiles sunnily on the decay which she has wrought as a warning to indolent mankind.

274 A STREET IN OLOT

Situated at the base of the Pyrenees, in the province of Gerona, Olot is historical for its volcanic craters, now extinct, fourteen of which engirdle it, and for its earthquakes, which shake it up almost daily. It is a town of white heat from sun and earth, whose glow the artist's pencil has realized.

ENRIQUE SERRA

(ROME)

Born at Barcelona, January 6, 1860. In spite of the poverty of his parents, he was well schooled in the ordinary and classical branches, and also contrived to commence the study of art, so that at the age of sixteen he had completed a large picture, "La Paz de España," which was exhibited in the Town Hall of Barcelona and attracted much attention. It also made him friends, some of whom in 1877 sent him to Rome by subscription, and in 1883 the pope named him a member of the society "La Arcadia" for his "Virgin of Montserrat," painted to order for the papal private collection. He is a member of the Academy of Saint Luke, and has received the cross of Isabella the Catholic. A brilliant and forcible painter of the figure, Serra is also one of the most distinguished living painters of landscape in Spain.

275 THE WINNING CARDS

After a successful campaign, three burly free-lances gamble for their respective shares of the spoil of freebooting in an inn. One tough old campaigner, who holds the winning cards, leans back against the wall, his grim face relaxed by complacency, and his long sword between his knees. A pretty serving-maid, who is carrying the wine-glasses off to be replenished, turns her head to watch the issue of the game.

276 A NOOK OF THE LAKE

A fisherman's boat drifts at its mooring post in a lonely lake surrounded by hills, up whose sides the morning mist curls like smoke before the rising sun.

277 A ROMAN STREET

A spirited sketch from nature of one of the narrow Roman streets, shadowed by towering houses, and alive with their inmates in every variety of gossiping idleness or easy-going activity.

278 THE VIRGIN OF MONTSERRAT

Serra's picture of the Madonna and Child, painted in imitation of the Byzantine manner, excited a sensation in the Roman art world. It treated the subject with an approach to the naïve style of the earlier Italian painters, but with altogether modern strength of drawing, force of color, and skill of technique. Pope Leo XIII. purchased it and donated it to the Benedictine monastery of Ripalli, in Catalonia; but he was so well pleased with it himself that he ordered a fac-simile to be made in mosaic for the Vatican museum, a work which will consume four years of time and cost 50,000 francs. This picture is a replica, painted by the artist himself, of his first canvas, and is indorsed by him to this effect.

279 IN THE MARSHES

A scene in the Pontine Marshes at evening. A long canal of stagnant water vanishes in the distance; stunted trees, some dead and others dying, border the stream; weeds flourish wildly on the shore and cover the water with patches of vegetation, between which the reflection of the sky is seen.

280 LATIUM

Day dies over the Pontine Marshes, in the pallid glow of a cheerless winter sky. The long line of the ancient aqueduct, crumbling to decay, crosses the marsh in a diminishing perspective that loses itself on the horizon. In the foreground is a monument to the she-wolf, the mother of old Rome. The foster-mother of Romulus and Remus is effigied in bronze, set on a pedestal decorated with fantastical and joyous figures carved in high relief. The slime and pollution of the accursed place defile her monument. Foul pools of stagnant water and the unfathomable quagmires of the fen isolate her altar, once so devoutly worshipped, from the new world which has succeeded that of which she is the memorial. Abandoned by mankind and marked for doom by the hand of nature, the deserted nourisher of a vanished race turns her head toward the decaying city, where new gods replace those of the past, as if to cry out in protest against her desertion in this sinister solitude. From the infected waste the fog that carries the poison of fever in its venomous vapors rises in sullen wreaths. It and the darkness will soon blot out the scene as completely as the night of history has effaced even the boundaries of ancient Latium, from which went forth the great race which created the Roman Empire of the world. This picture, which made the sensation of the Exposition at Barcelona in 1888, secured for the painter from the queen-regent the well-won honor of knighthood.

SCHOOL OF GOYA

281 SKETCH

A weary beggar sits and nurses his lame foot by the wayside, while a girl who is engaged in watching cows speaks to him.

282 A PROVINCIAL BULL-FIGHT

The bull-ring has been improvised in the plaza of a country town, and the fight is in progress.

283 TROUBLED DREAMS

The slumber of a wanton beauty, haunted by the disturbing spectres of passion and desire.

284 BATTLE SCENE

A party of cavaliers ride out of a mountain-pass in pursuit of the enemy, who are seen routed and flying on the plain below.

VINIEGRA

(SEVILLE)

A native of Seville.

285 THE BLESSING OF THE CROPS

A representation of a religious ceremonial common in Catholic countries in the season of harvest.

G. WINTZ

(PARIS)

Born in Alsace.

286 THE BROOKSIDE

A flock of sheep in a pasture beside a meadow brook.

287 THE COAST PASTURE

A flock of sheep being driven along the sea-shore by a shepherdess.

JEHAN GEORGES VIBERT

(PARIS)

288 SKETCH

An oil sketch in a public park.

STEVENS

(PARIS)

289 THE BREAKWATER

A steamer is entering a French Channel harbor on a squally day. The rough sea has its violence partially broken by a stone pier on the right, beyond which part of a town is seen.

JOSÉ MONTESINOS

(VALENCIA)

Born at Valencia, 1864, and a resident of that city.

290 THE RIVER

A Spanish river view on a bright day.

291 THE VILLAGE

The suburb of a Spanish village, showing the village cemetery behind.

ÉTIENNE PROSPER BERNE BELLECOUR

(PARIS)

Born at Boulogne sur Mer. Became a photographer in Paris, and studied art in his leisure under Picot and F. Barrias. Began as a painter of *genre* and landscape, and took to military scenes after the Franco-Prussian War, in which he served as a soldier. He has received Salon medals in 1869 and 1872, and was medalled at the Exposition Universelle, 1878, in which year he also received the cross of the Legion of Honor.

292 PRISONERS OF WAR

Two German officers are in confinement in the casemates of a French fortress. One is seated on the floor of the cell, forgetting to smoke his pipe in melancholy reflections on the situation. The other, older and more phlegmatic and philosophical, stands under the deep-set window of the cell reading a newspaper. On the floor are some of the prisoners' accoutrements—helmets, their cuirasses, and the like. Through the open door of the cell their guard is seen in the gallery without, resting his elbow on his Chassepot. The morning sunlight brightens the prison room and lends it an aspect of cheerfulness quite out of keeping with its general character and use.

JULES WORMS

(PARIS)

Born at Paris, 1837. Pupil of Lafosse. First exhibited at the Salon in 1859. He spends much of his time in Spain, where the subjects of most of his pictures are found. Medals 1867, 1868, 1869, 1878. Legion of Honor, 1876. One of the founders of the French Water-Color Society.

293 COURTSHIP IN ARAGON

A dashing muleteer is watering his beast at a public trough at the foot of a house wall at a street corner. While the brute refreshes itself, its master, seated on its back, thrums on his guitar an impromptu serenade to his sweetheart, who appears at a balconied window just above his head. Bright in color, and executed in the artist's best manner.

ÉDOUARD ZAMACOIS

(DECEASED)

Born at Bilboa about 1840. Educated in Paris, and a pupil of Meissonier. First exhibited at the Salon in 1863, and immediately attracted attention by his brilliant technical talent and the keen satire expressed in his works. Eugene Benson compared him to Voltaire, in this particular. Zamacois died, at the fulness of his fame, in 1871, prosperous in wealth and loaded with medals and honors.

294 CHECKMATE !

The court jester and the dwarfs have settled themselves in the antechamber to while away the time with a game of chess. The jester, all in red, is seated on the left. On the table in front of him is a chessboard, and squatting beside it, also on the table, are two dwarfs, dressed with a richness that makes their misshapen grotesqueness the more noticeable and absurd. One of the dwarfs has been playing, while the other has acted as adviser, and between them they have succeeded in checkmating their opponent. He surveys the situation with a serious and perplexed expression. They roar with laughter at his defeat. A brilliant light lends added brilliancy to the rich colors of the surroundings and to the gorgeousness of the attire of the actors in the little farce. The types of character are rendered in the artist's most humorous and spirited manner, and the execution has his utmost power of color and vigor of handling.

C. L. MARÉCHAL

(PARIS)

A pupil of Jacque.

295 THE SHEEPFOLD

A group of sheep in their stall are eating at a trough filled with fodder fresh from the field.

296 AN INTRUDER

Sheep, feeding at a hay-rack in their fold, are disturbed by the noisy invasion of a bold little rooster, bent on a foraging expedition.

A. MESTRÉS

(GRANADA)

A native of Granada, where he has his studio.

297 THE BOLERO

In the street in one of the lower quarters of Granada, two gypsy girls are dancing as partners. A male gypsy with a guitar and a woman with a mandolin provide the music to which their feet keep time, and others of the little community look on. The town-dwelling gypsies of Spain are a characteristic people, and their lives are full of these simply picturesque scenes.

FOURTH NIGHT'S SALE

THURSDAY EVENING, APRIL 3RD, AT 8 O'CLOCK

AT THE AMERICAN ART GALLERIES

OLD MASTERS

The pictures in this department are presented to the public upon the schedule furnished by the owner, and while there is no doubt as to the authenticity of many of them, the attribution of others must be left to the judgment of the purchaser, as the managers of the sale are in no position to furnish a guarantee.

EUSTACHE LE SUEUR

(DECEASED)

Born in Paris, Nov. 19, 1616. Died, April 30, 1655. Pupil of Simon Vouet, and one of the first members of the French Academy of Painting, founded in 1648. His pictures are noted for a chaste simplicity of style and largeness of conception that rank him as one of the great painters of France. He was extensively employed in ecclesiastical decoration in Paris and the Provinces.

298 THE ASSUMPTION

A sketch for one of the artist's famous compositions on this subject. Painted on pasteboard.

ANDRES PEREZ

(DECEASED)

Born at Seville. He was a pupil of Murillo, and his altar-pieces with the Virgin were highly esteemed.

299 THE VIRGIN DEL CARMEN

(*Crowned by angels, with several personages kneeling*)

The Virgin stands erect in the full vestments of a Carmelite nun. She wears a golden crown upon her head, and on it two angels are about to rest a wreath of white roses. She holds the folds of her mantle up with outstretched arms, and under it, on her left hand, kneel several nuns, and on her right some monks and a civilian. This latter is a portrait of the painter himself.

LEANDRO BASSANO

(DECEASED)

Third son of Giacomo da Ponte, called "Il Bassano" from the birthplace and location of the family, and grandson of Francisco da Ponte. Leandro da Ponte was born at Bassano in 1558, and educated under his father, whose style he followed. He ultimately acquired distinction and fortune as a painter of historical and scriptural subjects and of portraits. His "Birth of the Virgin" is at Venice, and "The Raising of Lazarus" at the Louvre. He died in 1623.

300 THE ADORATION OF THE SHEPHERDS

Under the shattered roof of an abandoned cattle stall, the Virgin is seen, on the left. St. Joseph stands behind her. The Christ reposes at the Virgin's knees, upon a little bed of straw, in the centre. On the right a shepherd kneels, and behind him stands another, who has brought a lamb to the sacrifice. Cherubs are seen in the sky, from which a beam of celestial radiance invades the humble hovel.

FRANCISCO ZURBURÁN

(DECEASED)

Born at Fuente de Cantas, Estremadura, November, 1598. Was a pupil of Roélas at Seville, but afterwards adopted the style of Correggio. He made such a reputation with "The History of St. Pedro Nolasco," painted for a cloister, that he found favor in Madrid, where he was employed to decorate the royal palaces. Among his works here was the famous series representing the Labors of Hercules. He was a student of nature, and left many works in public and private collections. He died in 1662 in Madrid.

301 DEATH OF ST. FRANCIS

The saint upon his knees, in his death throes, appeals to Heaven. His noble face is upraised, and in answer to his appeal an angel supports him by his shoulders, while another sustains his supplicating hands. In composition, color, and technique the picture fully represents the artist at the best of his powers.

302 THE ARCHANGEL MICHAEL

(*Pained on copper*)

Treading the Evil One under foot, the archangel holds him confined by a chain while he menaces him with his sword. The tone of the picture is sombre, the coloring strong but subdued, and the movement full of power.

DIEGO DE SILOË

(DECEASED)

The son of Gil de Siloë, and born in Andalusia during the fifteenth century. His father, Gil de Siloë, was a noted sculptor who left many important works, and the son was himself a sculptor and a painter, whose talents in both arts are shown in several works in the Cathedral of Granada, which was built under his direction and supervision.

303 THE MARTYRDOM OF ST. BARTHOLOMEW

A composition in two compartments. On one the flaying of the saint is shown. On the other he appears to a congregation of the faithful, carrying his skin on his shoulder.

JUAN BAUTISTA MARTINEZ DEL MAZO

(DECEASED)

Born in Madrid, 1620, and educated in the school of Velasquez. He possessed unique skill as a copyist, and was employed by Philip IV. in copying the Venetian pictures in the royal collection. His original works include history, sacred and profane, portraits, and landscapes. He died in Madrid, February 9, 1667.

304 NEBUCHADNEZZAR

The humiliated monarch, with long white hair and beard, prays in his hermitage. Upon his rude stone altar are seen his crown and sceptre, the emblems of his lost and now by him utterly contemned sovereignty. The drawing is strong, the coloring powerful, and the expression strikingly delineated.

JEAN RANC

(DECEASED)

Born at Montpellier in 1674, and a scholar of Hyacinth Rigaud, whose style he followed with considerable success. In 1784 he was invited to the court of Spain and made principal painter to the king. He died in 1735 in Madrid.

305 PORTRAIT OF PHILIP V.

(*Of Spain*)

The figure is shown erect, at full length, with half armor richly inlaid with gold, worn over a red suit and large-topped boots. The left hand rests on the hip, and the right holds a field marshal's staff. The head is covered with a flowing white wig. On a table is a large helmet, with a crown upon it.

GIOVANNI FRANCISCO BARBIERI GUERCINO

(DECEASED)

Called "Da Cento" from the place, near Bologna, where he was born on February 8, 1591. Studied under G. B. Cremonini and Benedetto Gennari, the Caracci and Caravaggio. He passed two years in Rome also. He is said to have painted one hundred and six altar-pieces, and one hundred and forty-four large historical pictures, besides fresco work, portraits, etc., for private collections, and won popularity and wealth. His "St. Philip Neri" is preserved at Rome, "The Resurrection" at Cento, and "St. Helena" at Venice. He established a school at Cento, and settled there in 1642. He died on December 22, 1666.

306 ST. FRANCIS XAVIER

(*Painted on Glass*)

The saint is seated at the entrance to his hermitage. He holds a skull in his left hand, and prays with upturned face. The painting is executed on a mirror, in a curious antique frame.

FRANCISCO ANTOLINEZ DE SARABIA

(DECEASED)

Born at Seville, 1644. He began life as a law student, but frequented the studio of Murillo and the Academy founded in 1600. He painted history, portraits, and landscapes with talent, but kept his artistic work secret, passing before the world as a man of letters. He was one of the earliest Spaniards to make cabinet-sized pictures a specialty, most of his paintings being very small in size. He died in Madrid, 1700.

307 THE APPARITION TO TOBIAS

At the entrance to his farm Tobias is seated. A young woman stands by his side, and a young man, whom the dog of the farm runs to greet, approaches. The title, as in "The Flight into Egypt," is made to fit the picture, rather than the picture the title.

308 THE FLIGHT INTO EGYPT

A shepherd leads his flock through a rolling and well-wooded country at sunset. Behind the flock a woman with a babe in her arms rides on a horse. She is followed by a mounted man, and another on foot. As in all of the painter's religious subjects, the title is very freely applied, without adherence to the facts or traditions of the story.

ANTONIO VILADOMAT

(DECEASED)

Born in Barcelona, 1678; self-taught, and without the advantages of travel, he became a reputable and popular painter. In the cloister of the Franciscans at Barcelona his three pictures representing subjects from the life of St. Francis are held to be among his best. He died in 1755.

309 THE VIRGIN OF MERCY

The Virgin is an effigy in a shrine. The painter shows her to us as an image robed in a brocaded gown, and set up on an ornamental pedestal in a niche in a wall for popular adoration. Two little angels, on each side, constitute her candle-bearers. She supports the infant Christ on one arm, while her other hand holds a spray of lilies. Her head is surrounded by a halo of golden rays, on whose summit perches a dove, while the projecting points on either side are jewelled.

UNKNOWN AUTHORSHIP

310 THE LAST SUPPER

Christ and the apostles are seated at a table in a majestic palace interior. At the left, candles burn on an altar. The Saviour blesses the bread in full front to the spectator. Under the table a large dog crouches at the feet of Judas, who turns his face aside. Style, Italian, of the later fifteenth century. Painted on copper.

FRANZ SNYDERS

(DECEASED)

Born at Antwerp, November, 1579; a pupil of Hendrick van Balen and Pieter Breughel the younger, and at first a painter of fruit and still life, but later of animals, hunts, etc. He treated his subjects in the grand style, with a bold, free touch, clear color, truth to nature, and surprising fire and spirit, and, upon a visit to Spain, was received with favor by Philip III., for whom he painted several large compositions of the chase. Rubens frequently employed him to paint the fruit and animals in his pictures, and in some of Snyders's pictures the figures are by Rubens and by Jardaens. Vandyck, who admired him greatly, painted his portrait in his best style. Snyders died August 19, 1657, in Antwerp.

311 ANIMALS AND FRUIT

A composition crowded with a variety of flowers and fruit, among which some rabbits nibble. This is an exceptionally fine example of the painter.

LUÍS DE VARGAS

(DECEASED)

Born at Seville, 1528. Began his studies in his native city, and paid two visits to Rome, where he studied the works of Pierino de Vaga, Michael Angelo, and Raphael. He painted "Christ Bearing His Cross" and "Adam and Eve" for the cathedral, Seville; "The Virgin Holding a Rosary," in the convent of San Pablo; and other public pieces in oil and fresco. He was distinguished also as a portrait painter. He died in 1590.

312 JESUS IN THE ARMS OF MARY

The Christ is seen at full length on the ground, bleeding from the wounds of the cross. His head is supported, to the left of the canvas, on the knees of Mary, who raises her eyes in supplication to a bright break in the gloomy sky. On the right are two angels, in adoration. This picture dates from the painter's later and stronger period.

313 STE. ANNE NURSING MARY

The Virgin is seen in a mediæval bed, attended by women. The figures and composition are of the character of the older Italian school, in imitation of which this picture was, no doubt, painted during the artist's residence in Italy. It formed for many generations the centre of a triptych in the domestic shrine of a noble Spanish family of Segovia.

IL BORGOGNONE

(DECEASED)

Jacopo Cortese, called "Il Borgognone," was born in Franche Compte in 1621. He studied under his father, a painter of no note, and in Italy. He commenced with historical works, but finally devoted himself to battle scenes, which he painted with great animation and spirit. He died in 1676.

314 THE SORTIE

A cavalry fight is waging in front of an old castle, from which the defenders have made a sortie on horseback, and are now engaging the besiegers hand to hand.

315 THE ROUT

A party of besiegers, who have invested a castle, are put to rout by the defenders, who sally forth and throw the enemy into wild confusion and consternation by the impetuosity of their attack.

316 BATTLE SCENE

Two mounted cavaliers fighting in foreground.

317 THE STAG HUNT

The hunters on horseback.

LUCA GIORDANO

(DECEASED)

Called "Luca fa Presto." Was born in Naples in 1632, and was a pupil of G. Ribera in Naples, and of Pietro da Cortona in Rome. His principal work is an altar-piece at Naples representing "The Fall of Lucifer," which is grandly composed and brilliantly colored. He is said to have painted as many pictures as Tintoretto. He died in Naples on January 12, 1705.

318 THE HOLY FAMILY

The Virgin is seated on the left, with the Child in her lap. On the right kneels St. Joseph. Cherubim are in the sky, and the light is concentrated behind the Virgin's face.

319 ALLEGORY

320 ALLEGORY

321 A PATRIARCH. JESSE

322 ANOTHER. JACOB

323 ANOTHER. ABRAHAM

324 ANOTHER. DAVID

GIOVANNI BAPTISTA TIEPOLO

(DECEASED)

Born in Venice, March 5, 1693. A pupil of Gregorio Lazzarini, but largely influenced by the works of Piazzetta and Paul Veronese, he was one of the last eminent painters of the Venetian school. At sixteen he was already a painter of note. He possessed great vivacity of composition, splendor of coloring, and breadth of light and shade, and was especially successful with large and florid frescos, presenting animated action and numerous groupings of figures. He worked in the Venetian provinces and in decorating the royal palace at Würzburg, and painted several splendid frescos in the new palace in Madrid. He died in that city on March 27, 1770.

325 MOSES DRAWING WATER FROM THE ROCK IN HOREB

(Painted in distemper)

A decorative composition, painted in distemper upon canvas, with a framework border, painted. Moses occupies the centre of a rocky and wooded hillside. The thirsty multitude populate the foreground, partaking of the refreshing fluid which the prophet evokes from the stony face of the hillside at the stroke of his wand. The coloring is fresh and clear, and the composition an excellent illustration of the painter's decorative style.

ALONZO CANO

(DECEASED)

Born at Granada, March 19, 1609, and studied painting under Francisco Pacheco, the father-in-law of Velasquez, Juan del Castillo, and Herrera, and sculpture under Juan Martinez Montañez in Seville. Cano, upon going to Madrid, found favor with the Duc d'Olivarez, through whose influence he was made master of the royal galleries, painter to the king, and otherwise honored. He executed many admirable works for the churches and convents of Seville and Madrid, and from his correct and forcible drawing became known as the Michael Angelo of Spain. He was a fine colorist and fond of introducing architectural detail into his works. He died in Granada, on October 3, 1667.

326 THE ADORATION OF THE ANGELS AND SHEPHERDS

Under the wall of a stone barn or stall, the Virgin kneels on the left. St. Joseph stands behind her. The Saviour lies upon a white cloth in a little receptacle filled with straw. Two angels kneel in adoration, and behind them are two shepherds, one of whom kneels, while the other raises his hat. A cow and an ass are behind the group, and a landscape is seen in the distance.

327 ST. ANTHONY WITH THE INFANT JESUS

The saint is represented with a beautiful young face, full of devout expression. He holds the Infant Jesus in his arms, and the baby caresses him.

328 THE VIRGIN OF THE ROSARY

(*Panel*)

The Virgin stands erect, in a red robe with a blue mantle, holding the Christ on her left arm and a rosary in her right hand. This picture is painted on a panel of irregular shape, to form a shrine for a wall.

LEONARDO DA VINCI

(DECEASED)

Born in the Castle of Vinci, Val d' Arno, 1445. Studied under Andrea Verocchio, and in 1494 was appointed Director of the Academy of Painting and Architecture in Milan, in which office he completely revolutionized the old Gothic systems and created an independent and lasting school. His most famous works are "The Last Supper;" his cartoons, "Santa Anna" and "The Battle;" the portrait of Mona Lisa, called "La Gioconda," "Christ among the Doctors," his own portrait in the Florentine Gallery, etc. He was a man of great intellectual force and scientific knowledge, and a skilled inventor as well as painter, a writer of ability, and a sound theoretician on artistic matters. He died in 1519.

329 OUR SAVIOUR AMONG THE DOCTORS

The Redeemer occupies the centre of the picture. His figure is shown at half-length. He is represented as a young man, with a thin beard that has never known the razor. He wears a red garment, with a jewelled band at the neck, and a narrow ruff of fluted linen. Under his sleeves a blue undersleeve is seen. He argues, with the left hand

raised at his breast, the first and second fingers lifted as in benediction, and the forefinger of his right hand touching them. Four wise men listen, their faces expressing scorn, incredulity, semi-conviction, and belief, respectively. The types are carefully differentiated and the expressions closely wrought out. The coloring is clear and the execution careful and smooth. This picture is evidently a replica of the one from the Aldobrandini Gallery, now in the National Gallery, London, which was formerly ascribed to Da Vinci, but is now considered to have been painted by Bernardino Luini, who closely imitated his style.

PHILIPS WOUVERMANS

(DECEASED)

Born in Haarlem in May, 1619. Pupil of his father, Paul Wouvermans, an obscure painter of history, and of Jan Wynants, in whose landscapes he painted many of the figures. His specialty was landscapes enlivened with the figures of huntsmen, soldiers, and the like, designed with unequalled correctness and spirit. His life was spent in Haarlem, in such adversity for lack of patronage that before his death, after years of tireless and productive, but unremunerative labor, he ordered all his studies and drawings to be burned in order to deter his son from adopting a profession from which he had derived nothing but poverty and wretchedness. He died on May 19, 1668.

330 THE HUNT

A falconing party are leaving the court-yard of a country mansion. A hunting party, with hounds, is about to depart with them. The huntsman winds his horn. The falconer poises his hawks on his hands. The kennelmen restrain their hounds with difficulty, while the servants of the house hustle about, carrying water to the horses and tightening the girths of horses whose masters are still touching the bottle in-doors, in company with the host, for whose appearance the hunt must tarry. Early morning shows in the brightening sky.

JUAN DE LAS ROELAS

(DECEASED)

Called by Palomino El Doctor Pablo de las Roelas, was born at Seville in 1560, and, after preliminary self-instruction in his native city, visited Venice, and studied there some years. He favored the

manner of Palma and Tintoretto, and to a rich and harmonious coloring added a correct design and great knowledge of anatomy. On his return to Seville he was almost entirely occupied in painting for the churches, his "Martyrdom of St. Andrew" being esteemed one of his foremost works. He was the master of Zurburan, and died in 1620.

331 THE VIRGIN CROWNED BY ANGELS

(*With a Nobleman kneeling at her feet*)

The Virgin kneels in prayer, holding the Evil One prostrate with her knee. Two angels crown her. On the left the donor of the picture is represented in prayer. It was a common practice with the older painters to thus introduce into devotional pictures the portraits of the devout noblemen or commoners who paid to have them executed, for their personal use or as gifts to their churches, and many valuable historical likenesses are preserved in this manner.

DIEGO VELASQUEZ DE SILVA

(DECEASED)

Christened Diego Rodriguez de Silva y Velasquez. Born at Seville, 1599, and a pupil of Herrera the Elder, and of Pacheco. His early pictures were of familiar street characters and scenes in the occupations of vulgar life. Then the influence of the works of Guido and Caravaggio turned him to historical motives and portraiture, and his equestrian portrait of Philip IV., painted at Madrid in 1623, secured him the appointment of painter to the court. Now he began the magnificent series of portraits and historical compositions that have set him at the head of his national art, varying his work at Madrid with several journeys to Italy, where he left many portraits of ecclesiastical dignitaries and the nobility to mark his visits. He died in Madrid, August 6, 1660.

332 PORTRAIT OF DOÑA MARIANA OF AUSTRIA

(*Wife of Philip IV. of Spain*)

Seen in three-quarter face, to left of canvas, with her dark eyes turned to the front. The face is haughty, with a suggestion of voluptuousness; full of color, with ripe lips delicately modelled, and arching brown eye-brows. The black hair loses itself in the background. The dress is black, with jewels. A vivid vitality animates this superb head, which is almost of the size of life.

333 PORTRAIT OF THE PRINCESS MARGUERITE

(*Of Spain*)

The little princess is shown standing at three-quarter length. She wears a robe of white lace over red satin and gold brocade. Heavy jewelled ornaments are on her bodice. At her neck is a string of large pearls, and she wears pearls at her wrists and jewelled rings on her hands. Her hair, which falls in brown curls, is decorated at the left side with a long ostrich plume, held in place by a red ribbon bow. In her left hand she holds a fan, which is suspended from her waist by a string of pearls. The coloring is rich and fine in tone, and the face instinct with vitality.

334 PORTRAIT

Painted on copper.

335 PORTRAIT

Of a lady.

336 THE CRUCIFIXION

The Redeemer is seen on the cross at the supreme moment, His hands clutching in the final agony, and His head sunken on His breast. His figure shows in full front, and in strong relief against a background of gloom. Blood-stains disfigure His body. The coloring is powerful, and the treatment that of a master.

337 THE SURRENDER OF BREDA

(*Copy*)

This is a copy, by José Domingo, of the great "Rendicion de Breda," in the Museo del Prado, Madrid.

338 THE SPINNERS

(*Copy*)

A copy of the celebrated picture in the Prado Museum by Luís Gimenuez.

ANTHONY VANDYCK

(DECEASED)

Born in Antwerp, March 22, 1599. He received some instruction from his father, a painter on glass, and became, at the age of ten, a student of art under Henry van Balen. In 1618 he graduated

as a master in the studio of Rubens, with whom he remained as assistant until 1620, when he made a visit to England where he worked at portraiture, with prosperous results, until 1622, when he went to Italy. He studied Titian at Venice, painted portraits for princes, and pictures for churches at Genoa, and at Rome painted the portrait of Cardinal Bentivoglio, now in the Louvre, and those of other dignitaries and nobles. In 1626 he returned to Antwerp, where he was busily employed on religious pictures and portraits, with a couple of visits to The Hague and to England, for some years. On the latter journey he painted the portrait of Sir Kenelm Digby, which, being seen by Charles I., led to his appointment as court painter in 1632. Here his hand was never idle. He remained in this employment till his death at Blackfriars, on December 9, 1641.

339 THE VIRGIN WITH THE INFANT JESUS

The Virgin is seated upon the stone base of a column. The Infant Jesus stands upon her knee, supported by her hands. His face is joyous in expression, and His left hand is extended in benediction, the right resting on the breast of His mother, whose face is upturned in prayer. The drawing of the figures is graceful and strong, the coloring ripe and powerful, and the execution masterly in boldness and freedom.

340 THE INFANT SAVIOUR WITH THE CROSS

(*At His Feet the World, encircled by a Serpent*)

The Infant Saviour stands upon a globe on which a wooden cross is planted. His left arm is twined around the cross. His right hand is raised to His breast. The face is that of beautiful childhood. Around the globe is coiled a serpent which holds an apple in its mouth. Two cherubim are at the Saviour's feet. The composition is placed against a background of cloud, and is powerful in a low harmony of color.

341 THE KISS OF JUDAS

(*Painted on Copper*)

The figure of the Saviour occupies the centre of the composition. Judas is kissing Him, and the band of captors press forward to seize and bind Him. In the foreground Peter is seen smiting with his sword the servant of the High Priest, whom he has thrown upon the ground. The scene is characterized by great movement, and the types of the various actors in it are strikingly individualized. The gloom of the night is illuminated by torches, and the coloring is full of richness and power. This picture was formerly in the collection of the Marquis of Salamanca.

342 PORTRAIT

A lady seen at half-length. She wears a black dress, with a lace collar and lace at the sleeves, relieved by red bows. Her face is at three-quarter view, with black hair, two ringlets of which, tied with black ribbon, fall upon her shoulders. She wears rich jewellery at her ears, throat, and breast, and on her wrists and fingers, and a string of pearls around her bust. On the back of her head is a little cap, with red embroidery. A remarkably strong study of character, painted with masterly power. The picture is an oval on a square canvas.

BARTOLOMEO ESTÉBAN MURILLO

(DECEASED)

Born at Pilas, near Seville, December, 1617, and christened, January 1, 1618. He took his first studies under his relative, Don Juan del Castillo, whom he left to go to Madrid to enter the school of Velasquez. He copied Titian, Rubens, Ribera, and Vandyck, cultivating color till he reached a clear, tender, and harmonious feeling, in which the truth of Titian and the sweetness of Vandyck were combined with an altogether original style. His return to Seville in 1645 was the commencement of his reputation. His spirit is thoroughly national, and his Virgins, saints, Saviours, warriors, and beggars are alike—Spanish to the finger-tips. Spain is rich in his works, which are, however, rare in foreign lands. In 1681, while painting an altar-piece in the Capuchin Church at Cadiz, he fell from the scaffolding, and died from the accident on April 3, 1682, at Seville.

343 ST. NICHOLAS DE BARI

The saint is here shown in his character of the patron and protector of children. He holds one infant in his arms, and gives alms to another, while others still appeal to him for charity and protection.

344 MADONNA AND CHILD

(*Painted on Copper*)

The Virgin is seen at half-length, with her face full front. She holds the Child in her arms, who stands on her knee and reaches forward as if to free Himself. The action is full of animation, and the face lively with childish vivacity of expression. The picture is rich and very harmonious in color and extremely finished in execution. It is said to be a replica by the master of his "Madonna of the Napkin," in the Seville Museum, which owes its title to the altogether baseless legend that, having no canvas or panel at hand, Murillo painted it on a table napkin.

345 THE CONQUEROR

An ideal historical portrait, which is vouched for as an original picture by the Academy of Fine Arts of Barcelona. Ferdinand the Catholic, of Aragon, the husband of the proud and independent Queen Isabella of Castile, is represented at full-length in half-armor, with a landscape perspective background, and the emblems of his victories over the Moors at his feet. He holds the globe in his left hand in commemoration of the discoveries and conquests of his reign, and a sword in his right, while cherubs bear him a crown of laurel and a branch of palm.

346 ST. JOHN

The child-saint is seated on a grassy bank, surrounded by his fleecy flock. He holds the rustic cross with its scroll, and has flowers in his lap. His sheep gambol around him, and he feeds flowers to them. His head is relieved by a halo, against a dark-toned landscape. The face and figure show every evidence of Murillo's best art, and the picture is officially indorsed by the Director of the Barcelona Academy. It is painted on canvas, and has been remounted.

GERARD DOW

(DECEASED)

Born at Leyden, April 7, 1613; died, February, 1675. Learned drawing from the engraver, Bartolomeus Dolendo, apprenticed to the glass painter Kouwenhoven, and in 1628 entered the studio of Rembrandt, where he remained three years. He was especially fond of candle-light effects, and some of the best of his works are in this style.

347 THE DUET

A cavalier is seated at a table singing, while a lady plays upon a mandolin. Effect of candle-light. Painted on a panel.

ANTON RAPHAEL MENGS

(DECEASED)

Born at Aussig, Bohemia, May 12, 1728. A pupil of his father, Ishmael Mengs, who was a Danish miniature painter of no special

note. He was sent to Rome to make miniature copies of some of Raphael's pictures in 1742, and commenced to study the masters in his spare hours and to paint on a grand scale compositions of his own. The patronage of the Duke of Northumberland, of Charles III. of Spain, and Pope Clement XIV., led to his production of a number of decorative works, frescos, and portraits, in Spain and Italy, which are highly esteemed for their color and chiaro-oscuro. He was made court painter to the King of Saxony in 1746, Professor of the Academy in Rome in 1752, and died there, June 29, 1779.

348 ST. THOMAS OF VILLANUEVA

(*Archbishop of Seville*)

St. Thomas is seen seated at a table covered with a red cloth, facing to the right. He holds a quill-pen upraised in his right hand. His left fingers the leaves of his book. Above his head cherubs bring him inspiration. At his side a cherub bears his crozier. His cardinalate hat reposes on a cushion on a table behind him, to the left. At his right a landscape is visible through a window. The execution has the smooth and polished style of the painter throughout.

349 ALLEGORY

An allegory of art, part of the composition for the decoration of one of the royal palaces of Spain.

350 PORTRAIT

ANNIBALE CARACCI

(DECEASED)

Born in Bologna in November, 1560, and a pupil of his uncle, Ludovico Caracci. At Venice he studied Titian, Tintoretto, and Paul Veronese, and at Parma Correggio, but the antiquities and the pictures of Raphael at Rome determined the direction of his talent. He inclined to poetical and profane rather than sacred subjects, though he painted many of the latter, examples of which are at Loretto, Munich, Dresden, etc. He excelled also in landscape, which he often painted in great grandeur of conception and spirit of execution, with figures only as accessories. He was one of the founders of the Academy of Bologna, and died in Rome, July 14, 1609.

351 THE FOUNTAIN OF HERCULES

The terrace of an Italian villa, with a fountain surmounted by a figure of Hercules brandishing his club. A boat lands a gentleman from the fish-pond in the foreground, and figures enliven the scene.

352 THE VILLAGE DANCE

A circle of villagers dance in the foreground on a grassy knoll. Beyond them a fertile country extends to the horizon. On the left are seen some farms, with trees, and a pleasantly wooded middle ground.

353 THE BROKEN BRIDGE

In the foreground is a broken stone bridge, with the ruin of the gate-house that once guarded it. Trees give variety to the composition, and figures lend it human vitality and interest.

354 THE FOUNTAIN OF NEPTUNE

The terrace of an Italian villa of the Renaissance period, with a fountain to Neptune in the foreground. Buildings, gardens, and a perspective ending in distant hills lend interest to the scene.

355 THE EMBARKATION

From the left the terraced descent from an Italian villa leads to a little bay, where boats are being loaded. To the right, part of a round tower shows. A high headland forms the middle plane, and the rest is sea and sky.

356 THE FOUNTAIN OF APOLLO

The fountain occupies the centre of the foreground. Behind is the graceful mass of a semicircular belvedere, with statued niches and statues on the roof. Figures are represented in the foreground and on the terrace of the belvedere.

357 RURAL SCENE

At the left a herdsman drives his cattle home to farms which are seen in the middle plane, under the shadow of a hill. The distance beyond the hills which shade the foreground is lighted by the gleam of departing day.

358 THE SHIPYARD

At the right foreground carpenters are at work building and repairing ships. At the left a vessel is being loaded. The background is formed by a ruined temple, an old town, and the sea, the idea of a decayed sea-port being capitally conveyed.

359 THE TERRACE

An excellent delineation of the ornate architecture and gallant life of the period in which the painter flourished.

360 THE RUIN

A group of cavaliers, upon a hillock in the foreground, contemplate the ruins of an old temple at the left and an open country at their right. A group of huntsmen is gathered at the gateway of the ruins.

361 THE SWAN HUNT

On the left is a villa built upon an elevation ; in the centre a bay and town, with hilly country on the right. A river interseets the foreground, and a man shoots at the swans that swim in it. A variety of figures animate the picture.

362 THE TOWN

The town is seen upon a cliff on the right, overlooking the sea. Figures move about the foreground in various occupations.

JACOB RUYSDAEL

(DECEASED)

Born at Haarlem in 1636, and instructed and advised by Berghem, he became the greatest of Dutch landscape-painters. He was an ardent and devoted student of Nature, from which he derived all of his inspirations. He died in 1681.

363 FLOWERS

A group of flowers, in opulent profusion, in a garden. A butterfly has alighted on a rose, and a serpent, coiled upon the ground, is about to strike it. This is said to be one of several decorative pieces painted by Ruysdael for a Spanish banker, who made his acquaintance upon a business tour of the Netherlands, *circa* 1670.

LOUIS MICHAEL VANLOO

(DECEASED)

Son of John Baptist Vanloo. Born in Paris, and a pupil of his father. He was invited to Spain by Philip V. and appointed principal court painter. He died in 1771.

364 PORTRAIT

A lady in blue, with a red cloak partly showing over her arm, is seated in a chair at half-length, her left hand raised to her breast, and her face seen in full front. She wears her hair in two ringlets on her shoulders, and it is lightly powdered. Around her throat is a blue ribbon tied in a bow. Period, Louis XV.

IL SASSOFERRATO

(DECEASED)

So called from the town where he was born, on July 11, 1605. His name was Giovanni Battista Salvi. He was a son and pupil of Tarquino Salvi, and went in 1629 to Naples to study under Domenichino. He devoted himself principally to the painting of Madonnas and devotional pictures, and died in Rome, April 8, 1685.

365 THE VIRGIN AND THE INFANTS JESUS AND ST. JOHN

The Virgin occupies the centre, supporting on the left the figure of the infant Saviour, who stands on a table, with one foot on a cushion, and a basket of flowers at His feet. At the right the infant St. John, in sheepskin and with the rustic cross, stands looking up at the Redeemer. The Virgin is of a sweet-faced, blond type, with ringleted hair falling on her shoulders, and both the children are blond. The background is an interior with drapery. The execution of this picture is extremely clear and smooth, and it dates from the artist's best period.

PETER PAUL RUBENS

(DECEASED)

Born at Siegen, Westphalia, June 29, 1577. Studied at Antwerp with Tobias Verhaegt, Adam van Noort, and Otto van Veen, and in

1600 went to Venice, where his copies after Titian and Giorgione attracted the attention of Gonzaga I. of Mantua, who made him his court painter. His career, thus begun, became the most splendid in the history of art. He was at once artist and courtier, and was engaged in important diplomatic offices as well as in his art. He possessed the most remarkable facility and rapidity of execution, and up to his death, in May, 1640, continued to produce masterpieces of color and composition.

366 ST. CECELIA

She is shown, in a sumptuous palace interior, seated at an organ, whose keys she touches while her face is upturned. A chorus of singing cherubim surround her and hover in the air. The type is of the shapely and substantial order of femininity, which the painter favored, but the expression is excessively spirituelle and chaste. The painting of the face and hands commands particular praise. The picture is executed on copper.

JOHN BREUGHEL

(DECEASED)

Born at Brussels, 1565, and a brother of Peter Breughel, the eminent landscape-painter. He was a disciple of Goekindt, and a painter of genre, landscape, and still-life. He was called "Velvet Breughel" on account of the richness, softness, and smoothness of surface he gave his pictures. He died in 1642.

367 MADONNA AND CHILD

Painted on copper. The Virgin is shown in profile, with the Child in her arms, wearing a white garment and caressing her. The heads are surrounded by halos touched in with gold, and the composition is enshrined in a framework of flowers.

368 FLOWERS

A grouping of flowers, pottery, and other still-life in a garden, with a fountain behind. Very ripe in color and soft and rich in finish.

369 FLOWERS

A quantity of flowers, with accessories of porcelain, crockery, etc., seen in a garden, with a terrace in the background. Rich in color and fine in modulation and finish.

JUAN BATTISTA DE JUANES

(DECEASED)

Born at Valencia in 1523, he painted in the Italian style, and has been sometimes called the Spanish Raphael. He confined his pencil to sacred subjects, which were grandly composed, colored with great truth and beauty, and minutely finished. "The Entombing of Christ," "The Nativity," and "The Martyrdom of St. Anne" are among his best productions. He died in 1579.

370 TRIPTYCH

In the centre the Virgin is being crowned. On the right-hand panel St. Andrew parts his coat with a beggar. On the left is shown the Adoration of the infant Christ by the Magi. The outer panels, or doors, are likewise decorated with figures of saints. The pictures are enclosed in broad bands of gold, and the Crowning of the Virgin is painted on a gold ground.

JUAN DE PAREJA

(DECEASED)

Called "the Mulatto." Born in Mexico, 1610, of mixed Spanish, Indian, and negro blood. Became a slave to Velasquez, who employed him to keep his studio clean, grind and mix his colors, and perform other menial offices. He copied the pictures by his master in his leisure, and eventually became a quite respectable imitator of his style. The king, having seen one of Pareja's pictures while visiting Velasquez's studio, conferred upon the slave his freedom, but the latter voluntarily continued his service until his master's death. He painted religious and historical subjects and portraits. Died in 1670.

371 THE ANNUNCIATION

The angel appears, kneeling, in a cloud upon the left, with a dove above his head. At the right, Mary is seen at her devotions, with a book upon the table before her and a pot of flowers. Behind her is the wall of the room with a window. At the left the house opens into a prospect of clouds, illuminated with celestial radiance, with St. Cecelia in the centre at top, playing upon an organ.

LUÍS MORALES

(DECEASED)

Called "El Divino," or The Divine. He was born at Badajos in 1509, and was a scholar of Pedro Campanna. He is described by contemporary recorders as a man of singular sweetness of spirit. He was a master of the brush, but operated in a field restricted by his own temperament. His pictures generally represent either heads of Christ crowned with thorns, or the Virgin in grief. They are of a touching character, and fingered with great care. He is said rarely to have executed a full-length figure. Hobbes says: "His 'Ecce Homo' exhibits the height of human suffering, and his 'Mater Dolorosa' the very extremity of sorrow." He died in 1586, and his pictures are to-day among the most highly esteemed in Spain.

372 MATER DOLOROSA

The head of the Virgin, painted on copper. The type is Spanish, youthful, beautiful, and sweetly and sadly expressive. The eyes are lowered, as if in meditation and sorrow. The complexion is the pale, healthy brown of the South of Spain. A white cloth scarf surrounds the head, and falls upon and encircles the shoulders. The picture is painted on copper and is in a fine state of preservation.

UNKNOWN AUTHORSHIP: GOTHIC

373 THE VOYAGE OF LIFE

A Gothic panel of the order of a family memorial. It shows the portraits of the members of a family in a vessel with a sail, whose voyage is beset by demons. Fourteenth century.

374 ST. VINCENT PERFORMING A MIRACLE

St. Vincent is seen rescuing a child from under the wheels of a bullock cart. The child, with its father and mother, are also shown returning thanks for its rescue by prayer to a shrine of the Infant Saviour. Gothic style. Fourteenth century.

375 ST. ANTHONY AMONG THE LEPROUS

The Saint blesses a group of miserable afflicted people in a public street, while by-standers look on in astonishment, sympathy, or disgust. Panel in the Gothic style. Fourteenth century.

376 ST. VALENTINE

A Gothic panel. St. Valentine is seated on a throne. In his right hand he holds a sword upraised. He tramples the Fiend under foot, and on either side of him two diminutive figures of monks kneel in prayer. Early fourteenth century.

NICHOLAS BERNARD LEPICIÉ

Born in Paris, June 16, 1735. Pupil of Carle van Loo, painter to the King and professor in the Academy. His works were greatly admired in their day, and his female portraits enjoyed popularity. He died in September, 1784.

377 PORTRAIT

Of a young lady of the court, seated in a garden. She wears a red dress, her hair is powdered, and her neck is encircled by a ribbon. The canvas is an oval.

RUBENS SCHOOL

378 A GARDEN PARTY

A florid and colorful composition. A lady sitting in a garden, with a child in her arms, surrounded by other figures, with that of a warrior standing beside her. Evidently a pictorial rendition of a group of family portraits.

RAPHAEL SANZIO D' URBINO

(DECEASED)

The greatest of Italian painters. Was born at Urbino, April 6, 1483. He was the son and pupil of Giovanni Santi, after whose death, in 1492, he was probably taught by Timoteo Vite or Luca Signorelli, until his uncle took him to Perugia, *circa* 1500, and apprenticed him to Perugino. From the date of his settlement in Rome, whither he was called from Florence in 1508, by Pope Julius II., the career of Raphael was a continuous triumph, until his death in 1520. He produced a succession of masterpieces, characterized by the double charm of composition and color, whose perfection renders them models for all time.

379 THE HOLY FAMILY

The Virgin, St. Joseph, and the infant Jesus are resting on their journey to Egypt in a pleasant landscape, under a cherry-tree, from whose laden branches St. Joseph reaches the holy Saviour fruit. Cheerful sunlight illumines the scene. The picture is painted on copper.

UNKNOWN AUTHORSHIP

380 THE ASSUMPTION

The Virgin stands erect on an inverted crescent, with figures of cherubim among clouds. A landscape shows below.

381 THE ASSUMPTION

The Virgin is in prayer, with a mirror supported by cherubim at her feet on the left; above her head on the right is seen a cherub with a branch of lilies. To the left, above, the skies open, and the Almighty is seen in an attitude of welcome.

IL SASSOFERRATO

382 HEAD OF THE VIRGIN IN PRAYER

UNKNOWN AUTHORSHIP

383 THE BLESSING

A bishop in his sacerdotal vestments is seen at half-length, standing with his hand on the head of a chorister-boy. Ripe and strong in color and large and vigorous in treatment.

384 THE FOOT-BATH

A lady in her chamber, dressed in full costume, bathes her foot in a copper basin. A little girl stands beside her, with a water-pitcher on a salver. On a cushion a little dog barks at her. The background shows a bed with curtains, and pictures on a wall. Ascribed to Gerard Dow. Painted on a panel.

JOSEF DE RIBERA

(DECEASED)

Called "Lo Spagnoletto." Born at Jativa, Spain, January 12, 1568. Pupil, in Valencia, of Francisco Ribalta, and in Italy under Caravaggio and Correggio. He commenced life as an object of charity, and by his art won high honors and wealth, was appointed painter to the Spanish viceroy at Naples, made a member of the Academy of St. Luke, 1630, knighted by Innocent X. in 1644, and died in 1656. He was a man of a very jealous temperament, and was accused of having caused the death of Domenichino, whom he feared as a professional rival, by poison.

385 SAMSON AND DELILAH

Delilah is in the centre. Samson, shorn of his locks, sleeps recumbent, with his head on her knees. His captors enter with chains to bind him, on the right. Female attendants are behind the couch.

386 FILIAL DEVOTION

The daughter of the Roman captive, in the centre, nourishes her father in his prison. His jailers sleep at the entrance.

FRANZ FRIEDERICH FRANCK

(DECEASED)

Born at Augsburg, 1627. Son and pupil of Hans Ulrich Franck. A painter of history, sacred and profane, and of portraits. Died in Augsburg, 1687.

387 THE ADORATION

The three Magi worship the infant Jesus in an ancient ruin. The Virgin holds the Child upon her knee at the left. One wise man kneels before her with his crown and sword cast upon the ground. The others await their turn, with attendants who bear gifts. Behind the chief group are St. Joseph and two angels. Painted on copper.

UNKNOWN AUTHORSHIP

388 PORTRAIT

A lady in a green jacket, with jewels at her throat and ears, with a letter in her hand. Spanish. Seventeenth century.

FIRST AFTERNOON'S SALE

MONDAY, MARCH 31ST, AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

POTTERY

This department of the collection includes many examples of old Mauresque, Spanish, and Italian productions, in metallic glazes, simple colors, and decorated ware. The plaques are especially attractive for decorative purposes, and many individual pieces are of the utmost value for the collector. Some of the early Italian majolicas are of the rarest quality. Among the porcelains are some beautiful French pieces of the best period of porcelain decoration in that country.

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401 Pair of Spanish-Mauresque Plaques. Metallic glaze. Blue eagle in centre. Sixteenth century.

402 Another pair.

403 Another pair, one with lion in centre.

404 Another pair, similar.

405 Another pair, one with eagle in centre.

406 Another pair, castle in centre.

407 Another, with salamander in centre.

409 Another, with horse in centre.

410 Another, with castle in centre.

411 Pair Plaques. Hispano-Mauresque. Seventeenth century. Blue and white.

412 Another pair.

413 Another pair.

414 Another pair.

415 Another pair.

416 Another pair.

417 Another pair.

418 Another pair.

419 Plaque. Hispano-Mauresque. Sixteenth century, with yellow designs on white ; warrior's head in centre.

420 The same, with coat of arms of Gonzalo de Cordova.

421 The same. Metallic glaze, with animals in centre. Seventeenth century.

422 Pair of plaques, similar to the above.

423 Another pair.

424 Another pair.

425 Another pair.

426 Another pair.

427 Another pair.

428 Plaque of the group called the "Cock Pattern." Valencia. Sixteenth century.

429 Pair of plaques similar to the above.

430 Another pair.

431 Pair of Valencian plaques. Seventeenth century.

432 Another pair.

433 Another pair.

434 Another pair.

435 Another pair.

436 Another pair.

437 Another pair.

438 Another pair.

439 Another pair.

440 Another pair.

441 Another pair.

442 Another pair.

443 Another pair.

444 Another pair.

445 Another pair.

446 Others, similar. 4 pieces

447 Others. 4 pieces

448 Others. 4 pieces

449 Pair Plaques. Three similar to above.

450 Another pair, in the same style, with blue relief ornaments.

451 Pair Plaques. Gothic style. Pink flowers. Fifteenth century.

452 Another pair, similar.

453 Another pair.

454 Another pair.

455 Plaque. Spanish-Mauresque style. Flower in centre. Sixteenth century.

456 Plaque. Gothic style. Yellow designs; inscription in centre. Fifteenth century.

457 Another. Blue, with legends.

458 Plaque. Gothic style. Blue, with inscriptions. Fifteenth century.

459 Pair Plaques. Gothic style. Metallic glaze. Blue star in centre.

460 Another pair. One with lion in centre, and the other with tower in centre and trees at sides. Sixteenth century.

461 Plaque. With gilt stars on white, blue deer in centre.

462 Another. With flowers and pomegranates in relief, and warrior in centre.

463 Another. Centaur in centre.

464 Another. Angel with legend.

465 Another. Warrior on horseback in centre.

466 Another. Herald or trumpeter in centre.

467 Another, of peculiar shape. Woman in blue in centre; fantastic animals. An angel with legend: "La virtud nos salvará" (Virtue will save us). Fifteenth century.

468 Another. Arabesque in centre, blue, and legend: "Sta. Catalina, guardanos" (St. Catherine, protect us). Same period.

469 Another. Gothic style. Tree and two figures in centre, with legend: "Ave Maria, gratia plena." Same period.

470 Another. Gothic style. Blue, warrior with lion in centre, and legend: "Libranos del demonio" (Save us from the Evil One).

471 Another. Gothic style. Angel in blue in centre, and legend: "En el nombre de Dios" (In the name of God). Fifteenth century.

472 Another. Gothic style. Blue lion in centre; four shields, eagles, and lions around. Same date.

473 Another. Gothic. Plain, with legend: "Ave Maria, gratia plena." Same date.

474 Another. Spanish-Mauresque. Copper glaze. Seventeenth century.

475 Others. Spanish-Mauresque. Yellow and blue. Same period. 4 pieces

476 Pair Spanish-Mauresque Plaques. With metallic glaze, flower, and stars in centre. Seventeenth century.

477 Others. Smaller. From Valencia region. Metallic glaze, and same date. 4 pieces

478 Others. 4 pieces

479 Others. 4 pieces

480 Pair Plaques, similar to above.

481 Others. 4 pieces

482 Others. 4 pieces

483 Others. 4 pieces

484 Others, different. 2 pieces

OTHER OLD POTTERY

485 A Gothic Jar, metallic glaze, grapes and pomegranates, one handle broken. Fifteenth century.

486 Another, 4 handles broken.

487 Another, blue design. Seventeenth century.

488 Others. 2 pieces

489 Another, metallic glaze.

490 Others, smaller size. 3 pieces

491 A Moorish Pipe Bowl, metallic glaze. Sixteenth century. One handle broken.

492 Pair Moorish Jars, flowers and animals, same period.

493 A Spanish-Mauresque Jar, without handles. Rooster in centre. Sixteenth century. Rare piece.

494 Spanish-Mauresque Jar, metallic glaze. Seventeenth century.

495 Pair Groups, warrior on horseback, metallic glaze, same period.

496 A Bowl, metallic glaze. Seventeenth century.

497 Another.

498 Pharmacy Pot, with royal coat of arms in centre, same period.

499 A Plaque. Virgin and three relief busts. Fifteenth century.

500 Another, with two figures. Seventeenth century.

501 Bowl and Pitcher, metallic glaze. Eighteenth century.

502 A Pitcher, Talavera pottery, with two little Cupids. Seventeenth century.

503 Another, two lions and shield, with legend: "Viva mi dueño" (Long live my owner). Same period.

504 Another, two lions, shield, and figure, same period.

505 Another, smaller, figure in centre.

506 Another, ornamented.

507 Another, bird flying, and legend: "El pájaro ya voló" (The bird has flown). Eighteenth century.

508 Another, with ornaments.

509 Another, with a relief mask.

510 A barrel-shaped Wine Jug of Talavera pottery, with legend: "Viva mi amo" (Long live my owner).

511 Six Pharmacy Pots.

512 Four Pharmacy Pots. Two with escutcheons; two with blue designs.

513 Three large-sized Pharmacy Pots, with blue ornaments, and a heart pierced with an arrow.

514 A small Jar. White and blue. Seventeenth century.

515 Twenty-three Plates, "Jean Petit." Blue flowers and ornaments. Eighteenth century.

516 A Fruit-dish. Alcora pottery. Colored flowers on yellow ground. Eighteenth century.

517 Another, white ground. Landscape and two colored cocks.

518 Another, white ground. The sun in the centre.

519 Another, with blue ornaments.

520 Cruet Stand. Alcora pottery. Colored flowers.

521 A Sauce Dish. Duck-shape. Alcora pottery.

522 Another, dog-shaped.

523 Sugar-bowl, with elaborate relief flowers and animals.

524 A Milk Pitcher. Alcora pottery. Female face and flowers.

525 Vase, white ground. Louis XVI. style.

526 Jar, with colored letters.

527 Eleven Plates. Alcora pottery. Animals on green ground. Eighteenth century.

528 Seven Alcora Cups. Same period.

529 A group. Alcora. Lion attacking horse.

530 Pair Alcora Platters, white, with fruits and flowers.

531 Another, with bull-fight scenes.

532 Another, with tree and blue flowers.

533 Salad Bowl. Alcora. Two figures on white ground.

534 A Shaving Bowl of Alcora pottery, with flowers.

535 Another.

536 A vine-leaf-shaped Dish. Alcora pottery.

537 A Fruit-dish. Alcora, with two animals and flowers.

538 Two small Cups. Buen Retiro porcelain, with royal coat of arms of Spain.

539 Montelupo Plate, with figure with scythe.

540 Italian Plate. Blue designs and bird. Seventeenth century.

541 Two Italian Plates. Blue designs ; house and trees. Same period.

542 Italian Plate. Blue shield and lion in centre. Same period.

543 Three Italian Plates. Animal and colored designs. Same period.

544 Another, with base. Warrior in centre.

545 Others. Various designs. 3 pieces

546 Italian Wine Jug. White stone-ware, with relief figures and metal lid.

547 Italian Plaque, representing Spring. Montano ware. Eighteenth century.

548 White Jar. Blue designs, animals and figures. Seventeenth century.

549 Portuguese Water Jar, with handles representing salamanders. Green glaze. Seventeenth century.

550 Another. Elaborately decorated in relief.

551 Empire Porcelain Jar. Gilt ornaments, flowers and figures.

552 Another.

553 Terra-cotta Group, Italian. The three Graces.

554 Another. Spanish, painted and decorated. The Divine Shepherdess. Eighteenth century.

555 A tile Panel in underglaze, with bunch of flowers.

556 Another. Arab on horseback, in underglaze.

557 Sixty Tiles. Moorish and Spanish. An odd lot, of seventeenth century make.

558 A Stone Capital. Byzantine period. With animals.

559 A Figure. White Chelsea ware. Woman with basket of fruit on her back. Eighteenth century.

560 Mustie Jardinière. Blue design. Animals.

561 Two English ware Dessert Dishes. One white; one blue and gold.

562 A Font. Triana ware. Blue. The Virgin. Seventeenth century.

563 Marseilles Faïence. White and green. Eighteenth century.

564 Two small China Cups, with flowers.

565 Mustard and Salt-cellar. Triana ware. Seventeenth century.

566 Alcora Cup. Relief birds and ornaments. Eighteenth century.

567 Tile Panel, of Alcora tiles, set in wood.

568 Panel. Italian majolica. Seventeenth century, representing Tobias receiving the Angels.

569 Panel. The same, representing Tobias entertaining the Angels.

570 Panel. The same, representing Hercules in the Garden of the Hesperides.

571 Panel. The same, representing the chaste Susanna at the bath.

572 Table service. A table service of numerous pieces, which may be divided into two sets. Ornamented with bands in gold and vignettes in black of scenes of rural life, gallantry, etc.

GLASS-WARE

573 Bottle. Bohemian, in imitation of jasper. Seventeenth century.

574 Italian Goblet. Light green. Seventeenth century.

575 Another. Variegated. Same period.

576 Vase. A very rare Spanish flower-vase. White and blue. Same period.

577 Another. Same style and period.

578 Water Pot. Spanish, with handle. White and blue.

579 Another. Same style and date.

580 Another. With handle representing a rooster. Same period.

581 Another. With white ornaments. Same period.

582 Jar. With two handles, gilt ornaments, and enamels in colors, representing houses and boats. Seventeenth century.

583 Lamp. Arabian hanging-lantern, with gilt ornamentation and inscription: "Dios guarde al Emperador." It was originally in the Cathedral of Cordova, and is a fine example of fifteenth century work and decoration.

584 Wine Cup. Bohemian, with pewter base. Little birds and ornaments. Engraved. Seventeenth century.

585 Another, with two gladiators in enamel. Sixteenth century.

586 Candlesticks. Spanish. A pair. Seventeenth century.

587 Goblets. Six. Spanish. Plain. Eighteenth century.

588 Flower Vase. Spanish. Seventeenth century.

589 Wine Tumbler. Bohemian, with fine engravings and ivory base. Seventeenth century.

590 Jar. Italian. Blue and white. Same period.

MUSICAL INSTRUMENTS

626 Violin. Inscribed, "Francisco Fuger, ditto il Per, in Cremona del anno 1702."

627 Violin. Inscribed, "Ferdinandus Gagliano Filius Nicolai fecit, Neap. 1705."

628 Violin. Inscribed, "Matheus Albani in Thyroli balsani, Cremona anno 1723." Has case.

629 Zither, of thirteen strings. Inscribed, "Questa cittara e stata fata a Strasburgo del Maestro Gioan Batt[e] Rizzi, li 3 Aprile lanno 1819."

630 Mandolin, of last century. Inlaid with mother of pearl, tortoise-shell, and ivory.

631 Hurdy-gurdy.

632 Guitar. Heart-shaped. Twelve strings, inlaid with ebony and nacre. Has case.

633 Guitar, with gourd body.

634 Moorish Guitar. Made entirely of wood, with long handle. These are the most popular of the primitive instruments of the North African tribes, and are held in the higher esteem in proportion to their age and seasoning.

635 Catalan Zither. One of the most curious stringed instruments in existence. It is in itself the popular orchestra of the lower classes of Catalonia, and is capable of striking and extremely varied melodic effects. A full description of its stringing and use will be furnished the purchaser. Has case.

636 Flute. Ebony and silver. By Böhm. Has case.

637 Flute. Crystal glass, cut; movements and mountings in silver. Has case.

SECOND AFTERNOON'S SALE

TUESDAY, APRIL 1ST, AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MINIATURES

638 Mme. de Custin. Period Louis XVI.

639 Mme. Vigée Lebrun. Period Louis XVI. Half-length figure.

640 The Duchess of Devonshire. Signed "B. Ethreb.'

641 The Duchesse of Bourgogne. Signed "B Ethreb."

642 Mme. Adelaide, the sister of Louis XVI. Painted on ivory, and mounted on a heavy ivory frame. Carved.

643 Charlotte Corday and Mme. Rachel. Two portraits on one panel.

644 A Lady. Period of the Empire.

645 Isabey. A miniature water-color by this artist

646 Mlle. de Sombrolle. Period of Louis XVI

650 A Young Lady. Period of the Empire.

651 Virgin and Child. An enamel on glass Framed in silver on plush panel.

652 "The Triumph of Love." Painted on porcelain.

653 A Lady. Period of the Empire.

654 "The Musician." A portrait of a lady, in semi-Oriental costume, representing St. Cecelia, and painted on parchment. Eighteenth century. After Sir Joshua Reynolds.

655 Portraits. Seven female portraits, on ivory, in antique brass frame on red plush. Eighteenth century.

656 Children. Thirteen children subjects, on ivory, in ornamental brass frame on red plush. Eighteenth century.

657 "The Tribute to Cupid." A maiden who makes an offering to a statue of Cupid in a garden. On ivory. Eighteenth century.

658 "Magdalen." A Limoges panel. Seventeenth century. Brilliant enamel, in an elaborately carved ivory frame of the Renaissance style, the whole enclosed in a plush cabinet.

659 Plaque. Copper, in bold enamel, with portrait of Gabrielle d'Estrées, the favorite of Henry IV. French. Signed "I. R."

COLLECTION OF FANS

Unless otherwise specified, these fans generally date from the first half of the present century. Most of these have paper mounts painted by hand in water-colors over a printed outline design, and are of Spanish or Italian style and origin. All are carved by hand, and the examples of incised carving, in mother-of-pearl, and of pierced and carved ivory, with enamel and gilding, merit the closest examination of the connoisseur.

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660 Fan. Mother-of-pearl sticks. Open carving. Gilt.

661 Another. Carved mother-of-pearl sticks.

662 Another. Mother-of-pearl sticks. Decorated in gold.

663 Another. Mother-of-pearl sticks. Carved. Gilt decorations.

664 Another. Carved mother-of-pearl sticks. Gilt.

665 Another. Mother-of-pearl sticks. Carved.

666 Another. Mother-of-pearl, with elaborate Chinese carving. Mount, a hand-painted design on paper.

667 Another. Mother-of-pearl. Open carving. Gilt.

668 Another. Mother-of-pearl. Carved and gilt.

669 Another. Mother-of-pearl. Carved and elaborately gilt.

670 Another. Carved mother-of-pearl. Gilt.

671 Another. Carved mother-of-pearl.

672 Another. Mother-of-pearl and ivory sticks. Carved. Mount, a water-color on blue silk, with white reverse. Decorated with gold and silver.

673 Another. Carved mother-of-pearl.

674 Another. Carved mother-of-pearl. Jewelled.

675 Another. Carved mother-of-pearl.

676 Another. Mother-of-pearl, with silver inlays.

677 Another. Mother-of-pearl. Carved and gilt.

678 Another. Mother-of-pearl sticks. The guards decorated in gold. Mount of Duchesse lace, with painting in water-colors. A beautiful and perfect example.

679 Another. Shell and mother-of-pearl.

680 Another. Guards of iridescent mother-of-pearl. Sticks of ivory. Carved. Mount, old Flemish lace. Jewelled holder. A beautiful and perfect piece.

681 Another. Amber shell sticks. Carved and gilt.

682 Another. Tortoise-shell. Carved.

683 Another. Ivory sticks. Gilt.

684 Another. Carved ivory sticks. Gilt ornamentation. On guards a cameo and a mirror. Hand painted in oil on sticks, and water-colors on paper mount.

685 Another. Ivory sticks. Mother-of-pearl guards.

686 Another. Ivory sticks. Carved and pierced. Mount of lace-paper, with feather-tips. Ornamented with gold. Mirror on guard.

687 Another. Ivory sticks. Gilt. Mount in water-color on paper. Eighteenth century. French.

688 Another. Ivory sticks. Elaborately carved and pierced. Mount, hand-painted on paper.

689 Another. Carved ivory sticks. Mount in water-color on paper. Spanish. Eighteenth century.

690 Another. Ivory sticks. Pierced, carved, painted, and gilt. Dutch. Eighteenth century. Quaint and rare.

691 Another. Ivory sticks. Pierced, with turquoise and jewel setting on guards. Mount in water-colors on shagreen. Eighteenth century. French. A beautiful and perfect piece.

692 Another. Plain ivory. Mount, water-color on paper. Eighteenth century. Spanish.

693 Another. Ivory. Mount, water-color on green muslin. Spanish. Eighteenth century.

694 Another. Green stained ivory. Mount, lace insertion, with bullion decoration.

695 Another. Red-stained ivory. Mount, bullion and tinsel decoration on red muslin.

696 Another. Ebony. Mount, hand painted on gold-beater's skin.

697 Another. Ebony. Open carving, with pearl ; gilt.

698 Another. Gold lacquer sticks ; guards inlaid in mother-of-pearl on ebony. Open-work design. Spanish. Fine and rare.

699 Another. Dark tortoise-shell ; heavily gilt. Fine and rare.

700 Another. Dark tortoise-shell ; pierced and carved. Fine and perfect.

701 Another. Light tortoise-shell, with flowers in water-colors. Perfect and fine.

702 Another. Ivory open-work. Perfect and fine.

703 Another. Open-work ivory. In the Moorish style. Eighteenth century.

704 Another. Carved and perforated. Ivory. Lace-work pattern. Eighteenth century. Perfect.

705 Another. Amber shell. Carved and gilt.

706 Another. Ivory. Mount, paper. Hand painted.

707 Another. Ivory. Open carving, with silver. Mount in water-colors. Eighteenth century.

708 Another. Ivory. With silver mount in water-colors, in silk.

709 Another. Sandal-wood sticks. With open carving. Mount in water-colors, on silk ; with tinsel ornaments.

710 Another. Carved mother-of-pearl sticks.

711 Another. Chinese, the sticks of bamboo, lacquered, the mount elaborately painted with many figures, on paper, the heads inlaid with ivory and dresses with silk. A fine and rare piece of the last century ; in unexceptionable condition.

712 Another. Sandal-wood sticks, carved.

713 Another. Open work, tortoise-shell, with flowers in water-colors.

714 Another. Ivory, with water-color ornamentation.

715 Another. Ivory, open work, gilt, water-color ornaments.

716 Another. Mottled shell sticks. The guard of metal, covered with plush and ornamented with gold figures in relief with cameo and mirror, opal jewelled. Mount in water-colors.

717 Another. Mother-of-pearl, gilt.

718 Another. Pearl sticks, gilt.

719 Another. Pearl sticks, gilt, mount silk, hand painted.

720 Another. Dark tortoise-shell, open carving, gilt and painted.

721 Another. Ivory, with silver tinsel, ornamented in water-colors.

722 Another. Green mother-of-pearl sticks, mount in water-colors on satin.

723 Another. Ivory, open carving, with silver.

724 Another. Ivory, carved in open work, ornamented in water-colors. Fine and perfect.

725 Another. Amber shell, open carving and gilt.

726 Another. Black wood, gilt.

727 Another. Variegated sticks, decoration in water-colors.

728 Another. Open ivory carving, with water-color decoration.

729 Another. Ivory. Open carving.

730 Another. Mother-of-pearl. Open carving. Gilt.

731 Another. Open carving in ivory sticks, the mount decorated in water-colors on white satin. Fine and beautiful.

732 Another. Ivory sticks, mount decorated in water-colors. French, of the Directory period.

733 Another. Ivory sticks. Carved and gilt. Mount painted in water-colors, in the Watteau style. French. Eighteenth century.

734 Another. Mother-of-pearl sticks. Carved.

735 Another. Mother-of-pearl sticks. Carved. Mount in black paper, hand painted.

736 Another. Carved ivory sticks. Style of eighteenth century.

737 Another. Mother-of-pearl. Carved and gilt.

738 Another. Tortoise-shell sticks. Water-color on black mount.

739 Another. Mother-of-pearl. Water-color decoration. Eighteenth century.

740 Another. Tortoise-shell. Open carving. Watteau style. Mount in water-colors.

741 Another. Ivory. Painted in water-colors. Eighteenth century.

742 Another. Ivory. Water-color decoration. Eighteenth century.

743 Another. Ivory. Decorated in water-colors. Eighteenth century.

744 Another. Mother-of-pearl. Decoration in water-colors. Eighteenth century.

745 Another. Ivory sticks, with open carving. Mount, a blue ground with silver stars.

746 Another. Ivory and steel sticks. Steel guards. Paper mount, with picture. Curious piece.

747 Another. Amber shell. Carved in open work.

748 Another. Mother-of-pearl sticks. Gilt. Carved in open work. Mount in water-color on paper.

749 Another. Tortoise-shell sticks. Carved.

750 Another. Plain mother-of-pearl. Paper mount. Hand painted.

751 Another. Sandal-wood sticks. Pierced. The mount a water-color on satin. Eighteenth century.

752 Another. Ivory sticks. Pierced, painted, and gilt. Mount, bull-fight scenes in water-colors on satin.

753 Another. Mother-of-pearl. Pierced, carved, and gilt. Mount, paper. Hand painted.

754 Another. Mother-of-pearl. Gilt. Mount in water-colors on satin.

755 Another. Tortoise-shell sticks. Pierced and carved. Mount in water-colors on paper.

756 Another. The same, with gilt ornamentation.

757 Another. Ivory sticks, with the "Prodigal's Return" in water-colors on mount.

758 Another. The same, with gilding and enamelling. Mount in water-color on paper.

759 Another. The same.

760 Another. The same, with "Jacob's Dream" in water-colors on mount.

761 Another. Black wood sticks. Silver inlays. Mount, muslin, with spangle ornaments.

762 Another. Tortoise-shell, with water-color mount on paper. Chinese.

763 Another. The same, with the guards of carved ivory. Gilt.

764 Another. Ivory sticks. Carved, with gold and silver gilt and enamelling. The mount in water-colors.

765 Another. Of the same style.

766 Another. The same style, with the mount in water-colors, on paper.

767 Another. The same.

768 Another. The sticks of carved and pierced ivory. Mount in water-color, on paper.

769 Another. The same, with gilt and enamelled sticks.

770 Another. Ivory sticks. Very delicately pierced, with tortoise-shell and silver inlays. The mount in water-colors, on paper.

771 Another. The same, with gilding.

772 Another. In the same style.

773 Another. The same, with green and gold paper mount.

774 Another. Ivory sticks. Pierced and gilt. Mount, paper with ornamentation in gilt.

OLD SPANISH LACES

These numbers include some of the finest Spanish laces ever offered at public sale in this country, together with specimens of other origin as well. Many pieces are in unique patterns, having been manufactured to order for great personages and upon special designs. Among the lots assembled under the general title of "pieces" are a number of gems. The collection of mantillas is unique. The flouncings contain beautiful designs. Attention is to be called especially to the scarfs, so beautiful in themselves, and so valuable and adaptable for dress draperies.

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775 Mantilla. Black Spanish, with deep border. Eighteenth century.

776 Another. With a deep flounce, and castanet or scallop border, floral design in centre. Same period. Black.

777 Another. With plain satin centre. Same period. Black.

778 Mantelet. A shoulder cloak, Spanish, of the Empire period, with a silk cape and rich castanet pattern flounce. This superb garment was made to the order of Queen Maria Luisa of Spain, and presented by her to the Duchess of Alba. Black.

779 Another. Spanish. A double, deep, flowered flounce, on a velvet cape, with bead trimming. Black.

780 Another. Flowered, imitation Chantilly. Black. Eighteenth century.

781 Mantilla. Black. Spanish. Almagro lace, flower pattern, with deep border. Same period.

782 Another. Black. Square point, silk centre. Spanish. Modern.

783 Another. Leaf pattern, silk centre. Black. Spanish. Eighteenth century.

784 Another. Black. Flower pattern, silk centre. Same period. Spanish.

785 Another. Spanish. Black. Square point, velvet flowers in centre, with bead-work. Same period.

786 Another. Silk centre, black, square point, with deep open border. Spanish. Same period.

787 Another. Spanish, black. Small flower pattern, figured silk centre. Eighteenth century.

788 Another. Same period. White thread lace, Valencia make. Watered silk centre, with embroidered border.

789 Another. Of Valencia lace. Same period.

790 Another. Spanish, of the style worn in Andalusia at the bull-fights. Deep border, floriated centre.

791 Scarf. Spanish. White, with arabesque design. Eighteenth century.

792 Scarf. Spanish thread, with flowers. Same period.

793 Shawl. Plain centre. Floriated border and corners. Spanish thread. Same period.

794 Scarf. Spanish thread, dotted with small flowers. Same period.

795 Veil. Spanish thread, white, with large flowers. Same period.

796 Flounce. Spanish. Black silk. Reticule border, with flowers. Eighteenth century.

797 Another. Same period. Floral pattern. No border.

798 Another. Same period. Open pattern.

799 Another. Same style and period

800 Another. Same period. Spanish. Black silk.

801 Another. Same period. Different pattern.

802 Another. Same style and period.

803 Another. Same period. Ornamental border.

804 Another. Same period, with large flowers.

805 Another. Same style and date.

806 Another. Same period. Flower border.

807 Another. Same style and period.

808 Another. Same style and period.

809 Another. The same style and period.

810 Another. Same period. Narrow.

811 Scarf. Spanish. Black silk lace. Fine pattern, and very elaborate. Eighteenth century.

812 Another. Castanet border. Large flower pattern. Spanish. Black. Same period.

813 Another. Same style and period.

814 Another. Same period. Leaf pattern.

815 Another. Feather lace. In a Moorish pattern. An example of the finest production of modern Spanish lace-making.

816 Another. Black. Square point; narrow. Spanish. Eighteenth century.

817 Head Scarf. Spanish. Nineteenth century.

818 Another. Same style and date.

819 Scarf. Spanish. Eighteenth century. Small. Castanet border.

820 Another. Same style and date.

821 Hat Veil. Spanish. Flower pattern. Black. Last century.

822 Another. Same period. Different pattern.

823 Another. Same period. Different pattern.

824 Another. Same period. Different pattern.

825 Another. Same period. Different pattern.

826 Another. Different style. Same period.

827 Another. Same period. With bold floral pattern.

828 Another. Same period. With deep border.

829 Spanish Lace. Three pieces. Black. Last century.

830 Flounce. White thread. Seventeenth century. Spanish.

831 Another. Same style and period.

832 Another. Same period. Leaf pattern. Square point. Spanish.

833 Another. Same period. Spanish. Large ornament.

834 Another. With deer, lions, and storks. Same period.

835 Another. Leaf pattern. Same period.

836 Another. Same period. Crochet lace.

837 Another. White thread. Spanish. Same period.

838 Another. Cream-colored lace. Same period. Spanish.

839 Another. Eighteenth century. White. Leaf pattern.

840 Another. White silk, with flowers. Same period. Spanish.

841 Another. White Brussels. Same period.

842 Fichu. White Brussels. Seventeenth century.

843 Collar. Spanish. Seventeenth century. White thread.

844 Handkerchief. Needle point. Spanish. Present century.

845 Table Cover. White lace, on crimson satin, with centre panel open. Seventeenth century.

846 Collar. Spanish. White, with flowers worked in silk. Eighteenth century.

847 Table Cover. Spanish. White thread. Crochet lace. Sixteenth century.

848 Another. Same style and period.

849 Mantelet. Spanish. White. Crochet lace. Sixteenth century.

850 Table Cover. Spanish. White thread, crochet lace. Velvet mounting and centre. Long. Fifteenth century.

851 Another. Same style and period, with figured damask backing and embroidered border.

852 Cuffs. A pair, of Venice point.

853 Two pieces of Lace. Seventeenth century. White thread.

854 Others. Same period. White. Different pattern. 2 pieces

855 Others. Eighteenth century. White, with small flowers. 2 pieces

856 Another. Leaf pattern. White. Same period.

857 Others. Almagro lace. Same period. White. 3 pieces

858 Others. Same style and period. 2 pieces

859 Others. Same style and period. 3 pieces

860 Another piece. Same period, with castanet border.

861 Two pieces Lace. Same style, different pattern. Seventeenth century.

862 Another. Same style and period.

863 Others. Eighteenth century. Insertion lace. 3 pieces

864 Others. Seventeenth century. The same. 3 pieces

865 Others. Eighteenth century. The same. 3 pieces

866 Others. Same style and period. 4 pieces

867 Others. Same style and period. 4 pieces

868 Others. Seventeenth century. 3 pieces

869 Others. Two white, one yellow. Same period. 3 pieces

870 Others. White. Same period. 2 pieces

871 Others. White. Eighteenth century. 2 pieces

872 Others. White. Seventeenth century. 2 pieces

873 Others. Seventeenth century. 2 pieces

874 One Specimen of Lace. Seventeenth century, very fine quality.

875 Another. Different pattern. Same style and period.

876 Another, with foxes and deer. Same period.

877 Others. Different pattern. Same period. 2 pieces

878 Others. Same period. 2 pieces

879 Others. Eighteenth century. 2 pieces

880 Others, in varied patterns. Eighteenth century. 5 pieces

881 One specimen. Same period.

882 Others. Seventeenth century. 4 pieces

COSTUMES

883 Cloak of Genoese cut velvet. Green, with a *fleur-de-lis* design. Sixteenth century.

884 Dalmatica. A vestment formerly worn by the Deacon in the celebration of the Eucharist. Genoese cut velvet. Green, with bands of gold bullion. Sixteenth century.

885 Another. Of the same material, style, and period.

886 Cassock. Of the same material, style, and period.

887 Mantle. A Spanish sacerdotal vestment of silver brocade, with floral design, dating from the seventeenth century.

888 Gown. A young lady's gown of the Directoire period, red and purple satin, with leaves and flowers in silver, and bullion ornaments. Jewelled.

889 Skirt. A purple satin piece, with flowers in velvet and spangle embroidery, and a richly embroidered border. Eighteenth century.

890 Cassock. In brocatelle, with a red damask centre strip. Seventeenth century.

891 Cloak. Spanish. Seventeenth century. Of red damask, relieved by white leaves and flowers.

892 Cassock. Spanish, green satin, with colored flowers and birds and bullion embroidery. Eighteenth century.

893 Mantelet. Seventeenth century. Spanish. Yellow damask, showing emblems of war, with gold fringe.

894 Cloak. Small. Silk. French style. Cretonne pattern. Light blue, with bunches of flowers on stripes. Eighteenth century.

895 Mantelet. Spanish. Seventeenth century. Green brocade, with silver leaves and a border of silver embroidery.

896 Mitre. Present century. Richly embroidered with silver and colored-silk flowers. It belonged to the Bishop of Tortosa, Ros de Medrano.

897 Cassock. Sixteenth century. Spanish. Red brocatelle, with fine silver-embroidered centre band.

898 Sash. Spanish. Seventeenth century. Cut velvet.

899 Frock. For child. Spanish. Eighteenth century. Coffee-colored, with flowers.

900 Cloak. A sacerdotal cloak. Spanish. Eighteenth century. Brocade, with flowers.

901 Sash. Spanish. White, with flowers. Same style and period.

902 Stockings. Silk. Eighteenth century. Pink, with embroidered clocks. For a lady.

903 Others. Same period and style. 2 pairs

904 Another Pair. Same period. White. Elaborately embroidered clock.

905 Skirt. Spanish. Silk. Blue ground, with pink stripes and flowers. Eighteenth century.

906 Mantelet. Same period. Spanish. Light-blue silk, with flowers.

907 Frock. For child. Same period. Light-green silk, with floral embroidery and bullion fringe.

908 Cassock. Silk brocade. Colored flowers and fruits. Eighteenth century.

909 Another. Same style and period.

910 Another. Same style and period.

COSTUMES: VARIOUS

The following are portions of ladies and children's dresses, Spanish, sixteenth, seventeenth, and eighteenth centuries, mostly of the richest materials, that should be highly interesting for museums, artists, designers, manufacturers, etc.

911 Corset Bodice. Eighteenth century. Richly flowered and ribbed satin. French.

912 Another. Embroidered by hand. French.

913 Spanish. A lady's Jacket, green velvet, white satin and bullion.

914 Another. Embroidered green silk, with flowers.

915 Another. White silk, embroidered, with precious silk lace ruffles.

916 Another. Embroidered, ribbed satin.

917 Another. Green figured damask.

918 Another. White satin.

919 Another. White, ribbed satin, embroidered, lace sleeves.

920 Another. Embroidered silk.

921 Another. Blue silk, with white flowers.

922 Another. Embroidered blue satin.

923 Another. Purple and white satin.

924 Child's Jacket. Richly embroidered, with flowers on purple thread lace.

925 Child's Mantelets and Jackets. Fine material. 4 pieces

926 Lady's Jacket. Green ribbed satin, flowered.

927 Another. White satin, flowered with yellow.

928 Coat. Striped velvet. French or Spanish. Late eighteenth century.

929 Gown. A lady's gown, of the Empire period, in violet silk.

930 Waistcoat. Eighteenth century. Silk, richly embroidered with flowers.

931 Skirt. Violet silk, embroidered in silver. Eighteenth century.

932 Another. Silk damask, white and red. Same period.

933 Another. Black silk. Flowered. Same period

934 Sash. Seventeenth century. White silk, with flowers and silver-work.

935 Cassock. Eighteenth century. White. Flowered.

936 Sash. Same period. Pink silk. With white leaves.

937 Kerchief. Spanish. Black. With gold embroidery.

938 Cassock. Seventeenth century. Pink silk brocade.

939 Waistcoats. Two. Eighteenth century. Spanish. Embroidered.

Third afternoon sale
Wednesday April 2nd
at 2.30 o'clock

JEWELLERY

940 Fan Holder. White topaz. Silver setting. Seventeenth century. Spanish.

941 Shoe Buckle. For lady. Brilliants set in silver. Same period. Spanish.

942 Brooch. Brilliants and silver. Same period. Spanish.

943 Ear-rings. Yellow topaz. With double stones each. Gold mounting. Same period. Spanish.

944 Another pair. Garnets and turquoises. Gold setting. Enamelled. Same period. Spanish.

945 Votive Image—The Virgin. In silver, with silver chain, to wear *en châtelaine*. Very fine Spanish work. Sixteenth century.

946 Crucifix. In filigree silver. With gold figure, scroll, and skull on front, and Virgin and Child in gold on back. An exquisite piece. Spanish. Seventeenth century.

947 Ear-rings and collarette. Aventurines. Almond shape, in silver mounting. Modern.

948 Frame. Old silver. For medallion portrait.

949 Medallion. Old Spanish. With Virgin and Child in enamel. Silver setting, with white topaz.

950 Brooch. Garnets and turquoise. Gold and enamel mounting. Old Spanish.

951 Bracelets. A pair. With garnets and turquoises in enamelled gold. Old Spanish.

952 Bracelet. One. Silver and gold setting, enriched with enamel. Small pearls, topaz, and emeralds. Spanish.

953 Ear-rings. Pair. With pink topaz. Silver setting. Old Spanish style.

954 Ear-rings. Pair. Pink and yellow topaz. Silver setting. Spanish.

955 Ring. White topaz. Silver setting. Spanish

956 Hair-pins. Two turquoises and garnets. Gold setting, ball shape. Spanish.

957 Medallion. Silver. Enamel on both sides. Set in fine filigree. Spanish.

958 Buckles. Mother-of-pearl. Large. 3 pairs

959 Medallion. The Mater Dolorosa painted on glass, set in silver filigree. Old Spanish.

959*a* Another. With St. Jerome in water colors.

960 Another. The Agnus Dei style. Triangular shape. Enamel on gold. Old Spanish.

961 Another. Oval. Enamelled with the Virgin of Saragossa.

962 Another. Oval. Old silver mounting, holding relics of Sancta Illuminata.

963 Shawl Broach. Concave, round, with miniature in enamel on silver and gold mounting. Modern Spanish.

964 Vase. Conch-shell Vase. Mounted in silver.

964*a* Set. Necklace and Agraffe. Floral pattern. In seed pearls. Set with pearls. In red morocco case.

964*b* Set. Necklace, Brooch and Bracelet. In carved coral. Gold setting. In red morocco case.

COINS

964*c* A collection of 4,800 coins. Of Celtic, Greek, Roman, and other origins, dating back from the seventeenth century.

IVORIES AND CURIOS

965 Carving. A panel of carved ivory, in high relief, representing General Prim and the Catalan volunteers at the battle of Castillejos, Morocco. By the Valencian sculptor Francisco Pallás, 1881. In carved ebony frame.

966 Crucifix. The figure of ivory, on a shell cross. French sculpture. Seventeenth century.

967 Jewel Box. Hexagonal, with many mediæval figures carved in ivory and fine mosaic work. Fourteenth century.

968 Jewel Box. Of buffalo horn, with repoussé silver panels, representing angels playing on musical instruments. Fourteenth century.

969 Jewel Box. Of tortoise-shell, with brass ornaments, gilt, and a mirror inside. A fine specimen of seventeenth century workmanship.

970 Jewel Box. Of ebony, with ivory panels. Embellished with finely etched designs, filled with black enamel. Same period.

971 "Ecce Homo." An ornamental piece of iron, hand-wrought and gilt.

972 Panels. In a case. Two portraits of Charles IX. and Mme. d'Entragues, in repoussé iron, inlaid with gold and silver, and jewelled. Remarkably fine in execution, and of the highest order of sixteenth century art in metal-work.

973 Sword. Period of Renaissance. Steel handle, wire grip, double basket-hilt of unpolished steel, beautifully incrusted with silver. This weapon formed part of the collection of Baron Adolph Rothschild, in which it was valued at 12,000 francs.

974 Shrine. An engraved crystal shrine or relic-holder, with silver figures, and rich enamel and gold, representing the Crucifixion, and enriched with jewels. A rare piece of the most exquisite order of ancient *orfévrerie*. Sixteenth century. Italian.

975 Triptych. Carved in ivory, of the period of the fourteenth century, and representing episodes of the life of Moses. This superb piece is of the most elaborate and artistic order of mediæval sculpture. The various incidents are enshrined in ornamental carving. The work is in *alto-relievo ;* the background is tinted, and the figures have been touched with color and gold. The inner edges of the case are finished with a mosaic band of ivory and sandal-wood. The condition is perfect. This must be admitted by connoisseurs to be one of the most remarkable and beautiful specimens of the art of its period which has come down to modern times.

976 Jewel Casket. This matchless piece represents the highest order of Italian art in the carving of ivory at the most glorious period of the Renaissance. The side panels delineate the Battle of the Amazons. The lid is crowned by an exquisitely carved nude female figure, armed with bow and javelin, reclining at full length. The figured decoration is varied with floriated ornamentation, and the execution is throughout of an exquisite delicacy of touch. The casket stands on four winged feet. The carving has been relieved with enamel and gold. This casket was made to the order of Ferdinand and Isabella of Spain, and presented by them, by deputy, to Christopher Columbus, after his return from his third expedition, in chains, as the result of the cabals of his enemies. The indignation of the Spanish people at this infamous treatment of the great old navigator forced the king to disavow any connection with the shameful act, and the gift which this casket enclosed was made as a reënforcement of his disavowal. The casket contains inlaid in ivory on the inside of the lid, the inscription :

PRINCIPES ELISABETH
CASTELLÆ REGINA ET
FERDINANDVS ARAGO-
NIÆ REX PER NOSTRVM
GVNDISALVVM A CORDV
BA TIBI CHRISTOPHORO
COLON HOC OFFERVNT
MVNVS NEAPOLI CON-
FECTVM ANNO + MDIII

ENGRAVINGS

RAPHAEL SANZIO MORGHEN

(DECEASED)

Born at Florence, June 19, 1758. First instructed by his father, a German line-engraver of ability, he was then placed under Volpato in Rome. His first engravings were copies of Raphael's "Poetry" and "Theology" in the Vatican. His engraving of Leonardo da Vinci's "Last Supper" is the most precious relic of that artist's picture, which is now ruined by the decay of the materials with which it was painted. In 1781 Morghen married his master Volpato's daughter. He lived latterly in Florence, on a handsome allowance from the Grand Duke, and was especially favored by Napoleon I., to whom he dedicated his engraving of "The Transfiguration." He was one of the great masters of Italian engraving, whose works, correct and pure in drawing and rich in color, will ever hold their place in the estimation of connoisseurs. He died in Florence on April 8, 1833.

977 THE VIRGIN WITH THE INFANT JESUS

Line engraving, after the beautiful composition of Andrea del Sarto known as "The Virgin of the Archway," and also "The Sack."

978 "BUTYRUM ET MEL," ETC.

Line engraving, after the celebrated picture by Nicholas Poussin, illustrating the lines of Isaiah, vii. 15, "Butter and honey shall He eat, that He may know to refuse the evil and choose the good."

FRANCO RAINALDI

(DECEASED)

Born in Rome in 1770. He was a pupil of Bettelini, and of Raphael Morghen. Died in 1805.

979 "JUPITER INDUTUS FACIEM," ETC.

Line engraving after the picture by Paul Veronese, representing the abduction of Europa by Jupiter in the form of a bull.

980 THE LAST SUPPER

Line engraving after Leonardo da Vinci. One of the few reliable relics of this now utterly destroyed masterpicce.

PORFORATI GARDE

(DECEASED)

An Italian engraver of the last century, extensively employed in France in the reproduction of decorative and *galante* plates.

981 ERMINIE AND THE SHEPHERD

Fine engraving on copper, representing *Erminie* approaching the *Shepherd's* door ; after the picture by Carlo van Loo.

982 CLORINDA AND TANCRED

The armed meeting of *Clorinda* and *Tancred—vide* Tasso ; from the picture by Carlo van Loo.

JOHN WILLIAM EDY

(DECEASED)

An engraver of Danish birth, whose best work was done in England in the early portion of the present century.

983 NAVAL COMBAT—THE ACTION

The historical fight between the Crescent (British frigate) and the French frigate La Réunion, off Barfleur, October 20, 1793. The action is represented. Engraved on soft copper and tinted by hand. After the painting by T. Elliot, of Portsmouth.

984 NAVAL COMBAT—THE VICTORY

Showing the end of the fight, with the French frigate striking her colors. A companion piece to the preceding.

PIERRE ANTONIO MARTINI

(DECEASED)

Born at Parma in 1739. Went early to Paris, where he worked under Le Bas. Died in 1800.

985 THE BRIDGE OF THE SPHINX

Copper-plate, in line, after Hubert Robert's picture of this celebrated Roman ruin.

JEAN BAPTISTE LIÉNARD

(DECEASED)

Born at Lisle in 1750. He was a pupil of Philip le Bas in Paris, where he died, about 1807.

986 VIEWS OF THE PRINCIPAL MONUMENTS IN ROME

Copper-plate, in line, after the composition by Hubert Robert in which some of the chief landmarks of old Rome are picturesquely grouped.

UNKNOWN AUTHORSHIP

987 THE DANCE OF DEATH

Two curious hand-colored copper-plate etchings of the last century.

988 THE FREAKS OF FORTUNE

A drawing illustrating the various games of chance and their prizes.

989 PRINTS

Three diplomas, issued to a successful pupil by the College of Defence, in Paris. They cover the exercises of Single Stick, Quarter Staff, and Foil, respectively, and are very curious.

FERRARI

990 THE HIGH MASS

A curious hand-colored etching illustrating a high pontifical mass in the presence of the foreign representatives at Rome, with tabulated identification of persons.

METAL-WORK, PORCELAINS, ETC.

991 Set. Pitchers and Tray. Three pieces. Eighteenth century. Pewter.

992 Mortar. Bronze. Seventeenth century. With escutcheon in relief.

993 Another. Different ornament.

994 Another. Different ornament.

995 Lamp. Brass. Catalan. Seventeenth century.

996 Lamp. Of the same order and date.

997 Chandelier. Fire gilt bronze. Eighteenth century. French.

998 Candelabra. Silver. Three sconces. Eighteenth century. Pair.

999 Clock. French. Eighteenth century. In bronze and brass gilt. The decoration representing Morning. Graceful and elegant design and artistic execution.

1000 Another. Same period. The dial surmounted by a group of a cavalier and lady. A beautiful and perfect piece.

1001 Clock Set. Three pieces. A clock in bronze, gilt brass, and marble, with a female figure representing History, and two candelabra, the branches supported by bronze female figures on marble pedestals. Period of the Empire.

1001*a* Clock. English. Ebony and brass. Eighteenth century.

1001*b* Plaque. Brass repoussé and incised. Old Spanish. Sixteenth century.

1001*c* Another. Same style and period.

1001*d* Another. Same style and period.

1001*e* Another. Same style and period.

1001*f* Another. Same style and period.

1001*g* Another. Same style and period.

1001*h* Another. Same style and period.

1001*i* Another. Same style and period.

1001*j* Another. Same style and period.

1001*k* Plaque. Gothic. Brass repoussé and chiselled. With biblical scenes, and raised centre, with coat-of-arms. Sixteenth century. A very rich piece.

1001*l* Another. Same period. Copper. Gilt, with chiselled brass rim, and incised body. Coat-of-arms in relief in centre. At sides four medallions, representing the Annunciation, Adoration, Crucifixion, and Resurrection. A beautiful and rare piece.

1001*m* Wicket-grate. Moorish. Iron. Gilt. Sixteenth century.

1001*n* Antique Sand-box. Alcora ware.

1002 Clock. Blue porcelain, gilt and flowered. Empire period.

1003 Candlesticks. Pair. Porcelain. With figures of a bag-piper and a flower-girl.

1004 Others. Pair. Blue porcelain, flowered and gilt. With brass mountings.

1005 Group. Porcelain. A cavalier and lady.

1006 Figure. A cavalier seated with dog. The head and shoulders form a little tea-pot and the body is hollow, to contain a spirit lamp for keeping the fluid warm. Porcelain.

1007 Fonts. Pair. Alcora ware. Sixteenth century.

1008 Group. Man and horse. Gilt bronze.

1009 Vase. Marbleized glaze. Italian.

1010 Urn. Gilt on white ground, with vignettes in color. French. Eighteenth century.

1011 Vase. Small. Sêvres. Blue and gold, with flowers.

1012 Jar. Oriental. Hawthorn pattern.

1013 Vases. Green decoration on white. Gilt, with vignettes and flowers. Two.

1014 Others. Empire period. Engraved and gilt. Two.

1015 Others. Richly gilt. With scenes of rustic courtship. Two.

1016 Others. Blue on white ground. Gilt and flowered. Two.

1017 Others. Tulip pattern. Decorated in gold and blue. With tulips in relief. Colored. Two.

1018 Others. Cornucopia pattern. Elaborately gilt and flowered. On the base of one is the figure of a cavalier, suppliant, and on the other a lady who repels him.

1019 Bannerets. Two. Satin embroidered.

DRAPERIES, TAPESTRIES, STUFFS, ETC.

1020 Table Cover. Brocatelle. Pink and green, with crowned lions and beasts. Fifteenth century.

1021 Bed-spread. Spanish. Silk. Blue and white. Eighteenth century.

1022 Another. Spanish. Blue satin and black. Same period.

1023 Drapery. Fifteenth century, with flowers and silver threads.

1024 Calice Cover. Spanish. White satin, richly embroidered with floss silk. Eighteenth century.

1025 Drapery. Small front altar-piece. White satin, embroidered with flowers and birds, with Santiago cross in centre. Seventeenth century.

1026 Portière. Seventeenth century. Spanish. Silk and linen, richly embroidered. Animals, figures, flowers, fruit.

1027 Table Cover. Eighteenth century. Silk, with flowered stripes on dark ground.

1028 Drapery. Sash-shaped. Brocade. Silk and silver woven. Same period.

1029 Curtain. Spanish. Eighteenth century. Green damask.

1030 Cushion Cover. Red satin. Bullion embroidery. Seventeenth century.

1031 Bed-spread. Spanish. Eighteenth century. Embroidered flowers on a dark ground.

1032 Another. Same period. Green damask, with flowers.

1033 Portière. White silk, with coat-of-arms embroidered. Seventeenth century.

1034 Drapery. Seventeenth century. Spanish. Green, embroidered in gold, with flowers.

1035 Couch Cover. Spanish. Same period. Silk, with flowers and woven silver.

1036 Bedspread. Purple silk. Spanish. Eighteenth century.

1037 Another. Same period. White silk, with flowers.

1038 Another. Same period. White silk, with flowers and silver embroidery.

1039 Drapery. Seventeenth century. White, flowered silk.

1040 Chair Seats. Two, with floral embroidery. Eighteenth century.

1041 Cushion. Silk and silver woven. Seventeenth century.

1042 Another. Same material and make.

1043 Pieces. Four different patterns, with embroidery, etc. Eighteenth century.

1044 Others. Four. Same period.

1045 Others. Three. Same period.

1046 Portfolios. Two. Same period. Embroidered silk and silver.

1047 Bedspread. Same period. Purple, with yellow pattern.

1048 Another. Silk. Flowered, in elaborate design.

1049 Saddle Cover. Red velvet, gold embroidered, with holsters. Seventeenth century.

1050 Bedspread. Silk, flowered, with silk fringe.

1051 Portière. Yellow satin, embroidered with flowers. Seventeenth century. A very rare piece.

1052 Bedspread. Cardinal red satin, richly embroidered. Eighteenth century.

1053 Tapestry. A piece, with animals and vegetation.

1054 Carpet or Rug. Persian. Sixteenth century.

1055 Another. Same period and style.

1056 Another. Same period and style.

1057 Another. Same style and period.

1058 Another. Seventeenth century. With stars in centre.

1059 Patterns. A very rare collection of over 200 samples of fabrics and stuffs of all kinds, colors, and epochs, from the fourteenth to the eighteenth century. Valuable for museums, artists, collectors, designers, or manufacturers.

1060 Tapestry. Fifteenth century. Blue, with the coat-of-arms of Gonsalvo de Cordoba heavily appliqué. A magnificent piece.

1061 Tapestry. Sixteenth century. Arras make, with coat-of-arms of the Dukes of Medinacacli.

1062 Lambrequin. Red damask.

1063 Curtain Sashes. A pair, red plush, embroidered.

1064 Lambrequin. Yellow damask. Eighteenth century.

1065 Red Canopy. Red damask. 2 pieces

1066 Lambrequin. For doorway. Red damask, with large figure and bullion fringe.

1067 Tent Curtain. Persian. Yellow figures and ornaments on cream-colored ground. A magnificent piece in workmanship and effect.

1068 Tapestry. Representing a hunting party, with a town and landscape behind. Italian. The design being attributed to Raphael.

1069 Tapestry. Flemish. Sixteenth century. A warrior embraces a lady in the foreground. Travellers pass by into the distance, which shows a landscape with hills and castles.

1070 Tapestry. Imitation Gobelins. Painted by Gines Codina y Sert, of Barcelona, a contemporary artist. Upright form lined with green damask. Subject : "The Adoration of the Magi." This and the companion pieces were among the chief objects of artistic interest at the Barcelona Exposition of 1888.

1071 Another. By the same artist. Same style and shape. The design represents Christ enthroned, with sceptre and globe, crowning Mary Magdalen. The subject is treated in somewhat of the Byzantine manner.

1072 Another. By the same artist. Oblong. The subject is the loves of Jupiter and Leda. The composition is graceful, full of movement, rich in figures and details, and bright and attractive in color.

1073 Tapestry. Italian. With large figures of warriors in foreground. Fifteenth century.

1074 Another. With warriors and dog in foreground, and border of figures, flowers, fruit, and animals. Same period.

1075 Drapery Strip. Red figures on yellow ground, damask, with silver bands.

1076 Bedspread. Figured silk, fringed.

1077 Drapery. Brocaded silk, with flowers.

1078 Another. Brocaded stuff, with large flowers.

1079 Another. Silk, slate colored, with bands of ornaments.

1080 Table Cover. Oriental embroidery, on fine white linen, with crocheted insertion and old lace edging. A sumptuous and beautiful piece.

1080*a* Carpet. Red, blue, and yellow. Ornamental ground.

1080*b* Drapery. Damask. Red figures on old-gold ground.

1080*c* Carpet. Red figures on yellow ground.

1080*d* Carpet. Yellow and blue. With birds. Antique.

1081 Drapery Strip. A mantelpiece lambrequin, with silk embroidery, on red ground, damask lined and fringed.

1082 Drapery. Purple silk, with flowers.

1083 Table Cover. Green and yellow damask, lined with red, and richly fringed.

1084 Drapery Strip. Blue silk, richly embroidered with garlands of wheat and flowers. Spangled. Blue satin border, with silk network over it.

1085 Carpet Strip. With flowers and ornamental border.

1086 Bedspread. Silk, patterned in flowers on a deep brown ground.

1087 Drapery Strip. Purple silk, with small flowers.

1088 Cassock. Brocaded silk.

1089 Another. Different color and date.

1090 Another. Different pattern and period.

1091 Another. Different pattern and period.

1092 Another. Different pattern, same period.

1093 Drapery. Blue silk, with stripes in white and colors.

1094 Bedspread. Blue damask, with flowers.

1095 Drapery. Purple damask, with flowers.

1096 Cassock. Silk brocaded. Seventeenth century.

1097 Another. Different style and period.

1098 Another. Same style and period.

1099 Drapery. Peacock-blue damask.

1100 Another. Fawn-colored silk, with flowers.

1101 Another. Brocaded silk, with gold bullion.

1102 Tapestry. Persian. Sixteenth century. With animals, flowers, etc. Very fine.

1103 Table Cover. Old-gold silk, embroidered in buff thread, red damask lining and bullion fringe.

1104 Drapery. Silk, brocaded with flowers.

1105 Mantel Lambrequin. Small. White satin, with Oriental embroidery in silver.

1106 Lambrequin. Large. Red damask.

1107 Table Cover. Red damask centre. Oriental embroidery border in floss silk, with flowered silk back.

1108 Embroidery. Silk and bullion, on red velvet.

1109 Another. Same style and artist.

1110 Tapestry. Persian. Rich. With small figures and floral ornaments.

EMBROIDERIES

(*On Silk. Italian. Sixteenth Century.*)

1111 THE HOLY FAMILY

Christ is in the centre, enthroned, with sceptre and globe, surrounded by the family in attitudes of respect.

1112 THE JUDGMENT OF SOLOMON

The false and true mothers plead before the King for the disputed child, which a soldier menaces with a sword.

1113 ST. THERESA

Writing in book. The face and hands are painted.

1114 ST. PETER

He has his key in his right hand, and beckons with his left. The face and hands are painted.

1115 ST. RAYMOND

He is represented praying. The face and hands are painted.

SCULPTURES, CARVINGS, ETC.

1116 Candlestick. An altar candlestick of wood, with carved animals and fruits painted and gilt. Seventeenth century.

1117 The Orator. Statuette in wood. Plush pedestal. Period Louis XIV. French.

1118 The Warrior. A companion piece.

1119 The Virgin and Child. A carving in stone by the sculptor, Ramon, of Granada. Eighteenth century.

1120 The same subject. A panel, with the Virgin and Child in marble. Tinted, and set in high relief on a background of painted terra cotta. Seventeenth century. Italian.

1121 Magdalen. At prayer. Terra-cotta figure. Tinted. In high relief, with elaborate antique frame. Seventeenth century. Italian.

1122 The Infant Jesus. A statuette in marble. Tinted, representing Jesus asleep, with cherubs' heads, and holding a heart in his hand. By the sculptor, Juan de la Roela. Seventeenth century. Spanish.

1123 The Virgin. Statuette in wood. On wooden base. The Virgin stands erect in prayer, trampling a dragon under foot. This piece is by the justly famous sculptor and wood carver, Montañes, of Seville, and is one of the finest examples of seventeenth century carving that came from his studio. The figure is painted and gilt.

1124 Crucifix. In walnut, with the Redeemer carved in boxwood, on a walnut pedestal, by the sculptor Martin of Seville. Nineteenth century.

1125 Carvings. Two side pieces for a settle, with beads and scroll ornament in wood. Italian. Seventeenth century.

1126 Pilasters. Two pilasters or pedestals. Ornamental carving in wood. Italian. Seventeenth century.

1127 Panel. The Adoration of the Magi. A magnificent example of Spanish high relief. Seventeenth century.

1128 Another. The Virgin in bed, with St. Ann and attendants bathing the infant Jesus. A companion piece of the same period.

1129 Pilasters. Two. Italian Renaissance, with ornamental carving. Wood.

1130 Pilasters. Two. Same style and period, with ornamental carving and cherubs' heads. Wood.

1131 Frieze. A fragment of a frieze, with ornamental carving and a finely carved head. Italian. Sixteenth century. Wood.

1132 Escutcheon. The Royal arms of Spain. Magnificently carved in wood and gilt. Seventeenth century.

1133 Wooden Statuette. The Virgin praying. Spanish. Seventeenth century.

1134 Another. Magdalen bearing the cross. Same date and artist.

1135 Another. St. Peter. Same date and artist.

1136 Another. A canonized saint. Same date and artist.

1137 Gothic panel. Wood. St. John Preaching. Fifteenth century.

1138 Another. Death of St. John. Same date and artist.

1139 The Crucifixion. Wooden panel. Carved in high relief, and very fine. Spanish. Sixteenth century.

1140 Moses. High-relief carving in wood of the prophet striking water from the rock. Same period and style.

1141 The Chalice. High-relief carving in wood of two figures of choristers bearing the chalice. Same period and style.

1142 Figure. A cherub, flying. Sixteenth century.

1143 Another. Same period and artist.

1144 Mirror. Venetian, with engraving on glass, in elaborate gilt Florentine frame. Seventeenth century.

1145 Altar Piece. Spanish, of the sixteenth century. The carving of this piece is in very high relief, and it is recessed in a carved niche, with ornamented pilasters, plinth, and base. The subject represents the Virgin investing St. Ildephonsus with his sacerdotal garments. The treatment is of the first order of art.

1146 The Alhambra: Plastic Views. Attention is to be especially called to the following pieces. Washington Irving says, in his reminiscences of the famous old city of Granada: "The Alhambra has been so often and so minutely described by travellers, that a mere sketch will probably be sufficient for the reader to refresh his recollection. . . . Here the hand of time has fallen the lightest, and the traces of Moorish elegance and splendor exist in almost their original brilliancy." These pieces are modelled and cast by Contreras, of Granada, and are accurate reductions, to scale, of the most important of the wonderfully beautiful ornamental features of the ancient palace, painted after the originals and set in plush frames.

1147 The Hall of the Two Sisters.

1148 Another portion of the same.

1149 The Court of the Lions.

1150 Another view.

1151 Another.

1152 The Court of the Orange-Trees.

1153 Another portion.

1154 Bathing-Room of the Sultana.

1155 Another portion.

1156 Another.

1157 Another.

1158 The Generalife.

1159 Another view.

1160 Another.

1161 Another.

1162 Details of Dado, Court of the Lions.

1163 Another portion.

1164 Secretaire. Ebony, with ornaments in tortoise-shell, and carvings in brass gilt. This piece is set off by a number of glass panels, painted by Alonzo Cano, by whom the design and ornamentation were also executed. The legs are turned in a graceful form and ornamented with brass carvings. Seventeenth century.

1165 Chest. A magnificent relic of the early Italian Renaissance, in splendid preservation. It is of Spanish workmanship, in the sixteenth century, and is said to have contained the relics of St. Domingo de Guzman. It is ornamented with sculptures in wood, representing Christ and the Apostles, by single figures, excellently characterized and carved in bold, high relief, and is richly gilt and studded with color in imitation of jewelling. This is a Museum piece of the first order.

1166 Secretaire. Of the later Renaissance period in Italy, ornamented in solid silver repoussé and chiselling on ebony. It bears the Bourbon arms.

1167 Secretaire. Another, in the same style, without the royal insignia.

1168 Secretaire. Another, in the same style, but made for a lady's use. It has a writing-desk and a remarkable silver panel on the door.

1169 Secretaire. Another, of the same style and period.

1170 Sideboard or Armoire. With many carved figures on doors, etc. This is a piece of great merit, of the sixteenth century period, extremely capacious, massive, and decorative in character.

1171 Escritoire. A Moorish desk, with the ornamentation in inlays of ivory. This piece is said to have belonged to and been used by Cervantes, at the period when the literary activity of the author of "Don Quixote" was at its height.

1172 Another. Of the same style and period. Less elaborately decorated. With hand-wrought brass mountings.

1173 Another. In the same style and date.

1174 Table. Moorish. Fifteenth century. With fine inlays of ivory.

1175 Chairs. Six Moorish folding chairs, to match the table. Ivory inlays. With modern red plush seats and back.

1176 Chest. Moorish. Of the same style and period.

1177 Chairs. Six chairs. Carved and gilt wood. With flowered seats and backs in satin. Period Louis XVI. French.

1178 Secretaire. In ebony. With tortoise-shell panels and bronze ornamentation. A table piece. Seventeenth century.

1179 Another. With bronze columned balustrade. Same period.

1180 Secretairc. Same period. Ebony. With finely engraved ivory panels.

1181 Another. In carved ebony. Brass mounted. With engraved ivory panels of figures and landscape. Same period.

1182 Chest of Drawers. Black walnut and ebony, with tortoise-shell panels and gilt brass ornamentation. Seventeenth century.

1183 Another. Same style and period. Inlays of ivory, with etched designs.

1184 Secretaire. A rare Gothic piece, of the fifteenth century. Black wood, brass mountings; the drawers in red and gilt.

1185 Another. With lid and several figures, carved in wood, secret drawers and hiding-places for important papers. Sixteenth century.

1186 Another. Of the same period. With carvings and inlaid work. Unique piece.

1187 Escritoire. Seventeenth century. With gilt ornaments.

1188 Bureau. Empire period. With gilded brass mountings.

1189 Another. Same period. Mountings in brass, gold, and silver gilt.

1190 Chair. Sixteenth century. The back showing a coat of arms supported by griffins.

1191 Chest. Carved. Seventeenth century. Italian.

1192 Another. Same period.

1193 Another. Same period.

1194 Another. With carved lid. Same period.

1195 Another. With inlaid work. Same period.

1196 Another. Same style and period.

1197 Another. With inlaid work, representing animals. Sixteenth century.

1198 Chest of Drawers. Gothic style, with carvings. Seventeenth century.

1199 Coffer. A large and curious Japanese chest, of the eighteenth century.

1200 Secretaire. Seventeenth century, with inlaid work, in geometrical figures.

1201 Chest. Moorish, for use as a writing-desk. Inlaid and with drawers. Fifteenth century.

1202 Secretaire. Of black wood, with biblical subjects painted on glass panels. Seventeenth century.

1203 Chest. Italian Renaissance. Carved. Sixteenth century.

1204 Another. Seventeenth century, with tortoise-shell panels and ivory inlays, brass mounted.

1205 Secretaire. Seventeenth century, with inlays of ivory, and drawers.

1206 Chest. Italian, of the Renaissance period, elaborately carved. A superb piece.

1207 Bureau. Mahogany, with heavy brass ornaments, and a shape and style of great beauty. Period of Louis XV. French.

1208 Stands. Two round-cornered stands, lacquered. Eighteenth century.

1209 Escritoire. Sixteenth century. Carved in Renaissance style, with shelf stand, and a coat-of-arms embroidered on velvet.

1210 Cabinet. Seventeenth century, with tortoise-shell panels and bronze gilt ornaments.

1211 Another. Carved. Early Renaissance, with figures of Adam and Eve, etc. This is a remarkably beautiful example of the rich oruamentation of the period.

1212 Escritoire. Sixteenth century. Cedar, with boxwood inlays, mounted in brass.

AMERICAN ART ASSOCIATION,

MANAGERS.

The Paintings and other objects included in this sale are the property of Señor FRANCISCO GUIU DE GABALDA, of Barcelona, Spain, consigned to us to be sold for his account, absolutely without reserve.

The catalogue includes his private collection, as well as a large number of Paintings and other objects procured in the course of business relations with artists, merchants, collectors and old families, throughout Spain and in France and Italy. The descriptions in the catalogue are compiled from invoices furnished by the owner.

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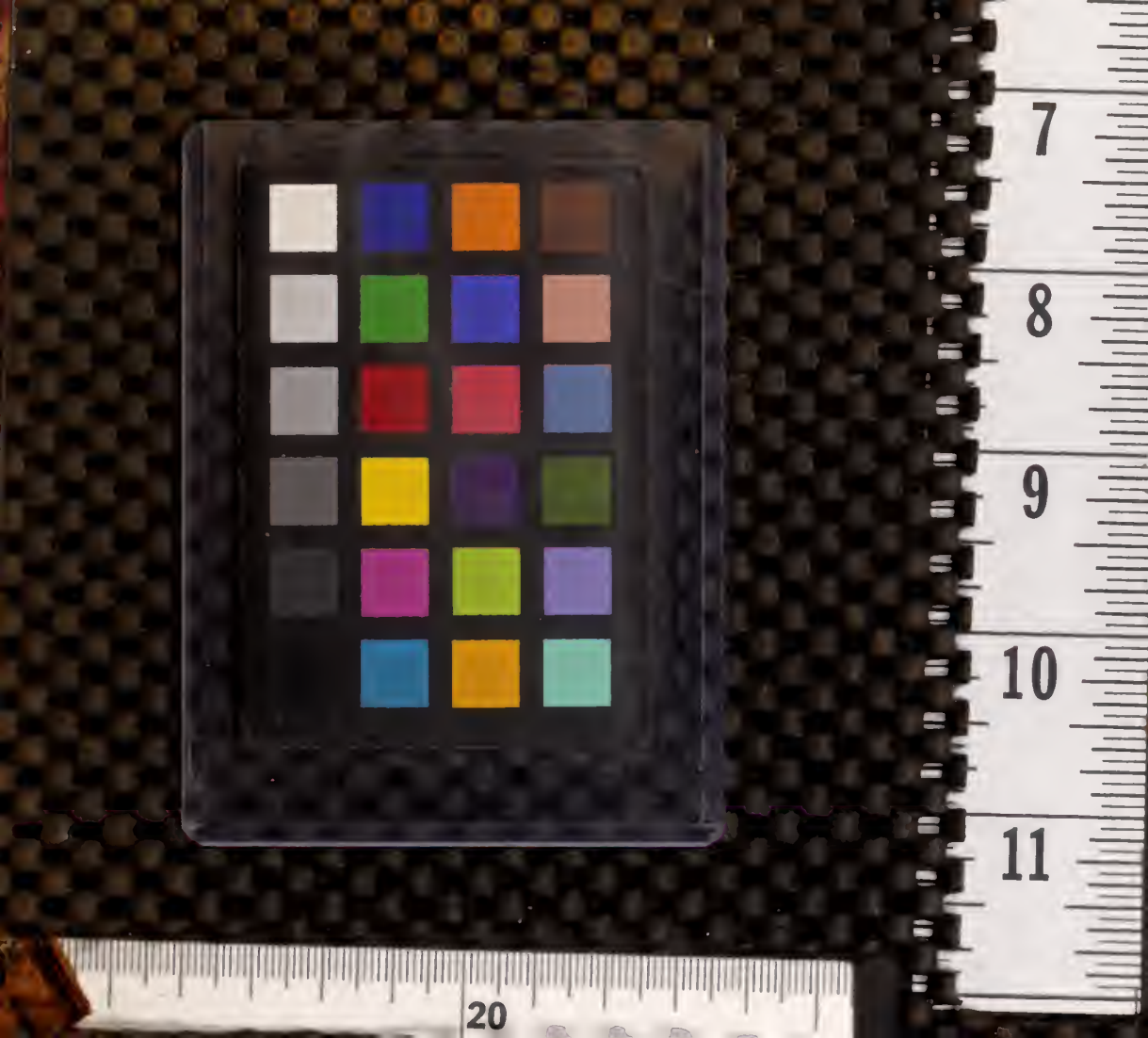
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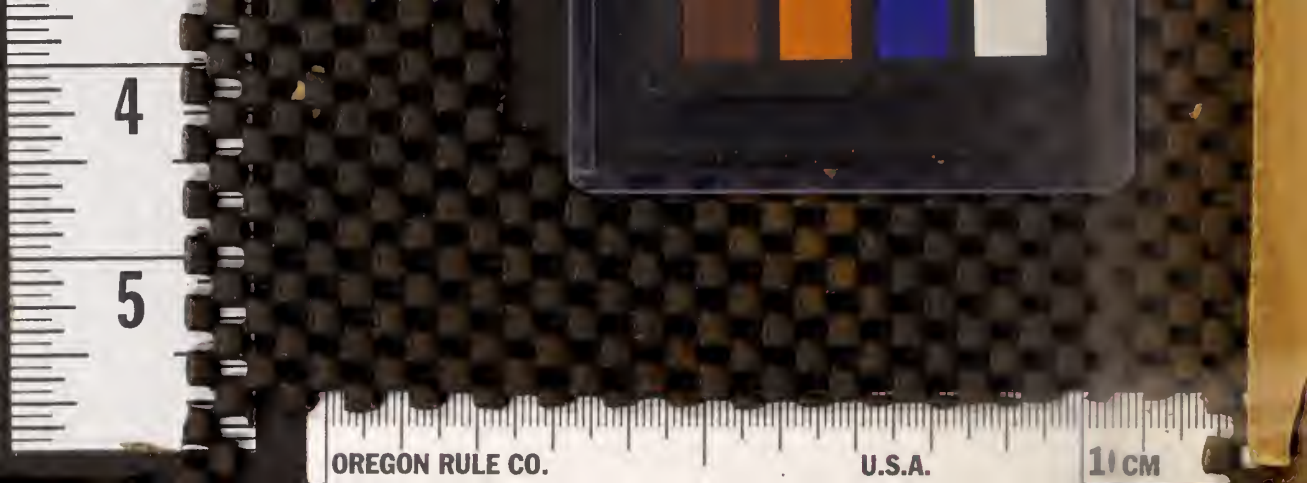
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